

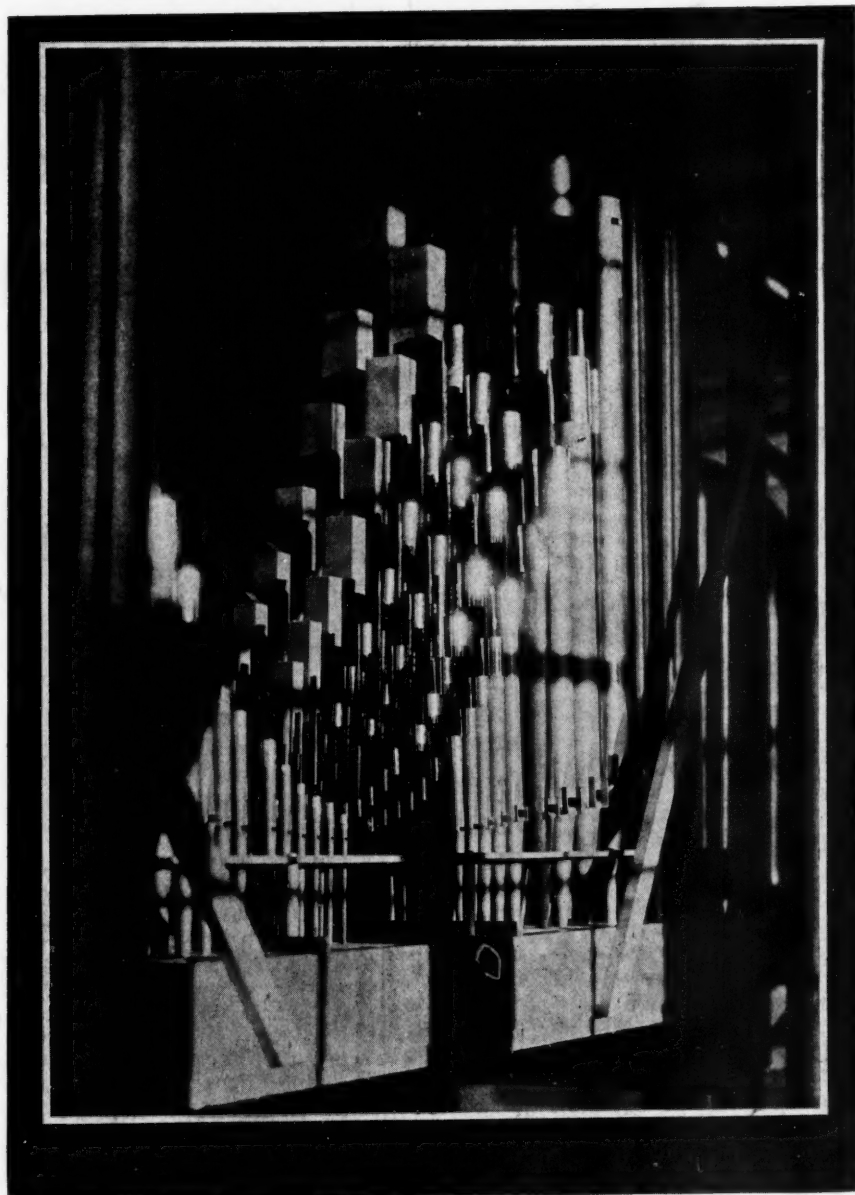
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**MARCH 1933**  
**Vol. 16 - No. 3**

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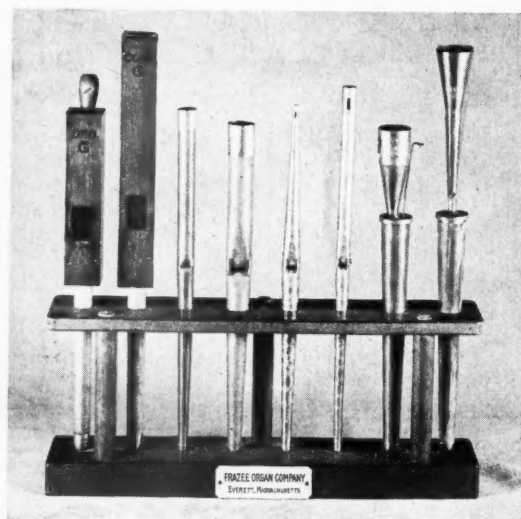
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# A U S T I N

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## Current Publications List

FOR THE CONVENIENCE of readers who want to be up to the minute in their knowledge of the newest of today's literature for organ and choir. We ask our readers to cooperate by placing their orders with the publishers who make these pages possible; their names and address will be found in the Directory pages of this issue. Obvious abbreviations:

c.q.cq.qc.—chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s.a.t.b.h.l.m.—solos, duets, etc.: soprano, alto, tenor, bass, high voice, low voice, medium voice.

o.m.—organ accompaniment; unaccompanied.

e.d.m.v.—every, difficult, moderately, very.

ORGAN: Ernest Bullock: Introduction and Fugue Em, 10p. d. Oxford-Carl Fischer, \$1.

Roland Diggle: Hymn of Victory, 8p. me. White-Smith, 60c. For a festival service.

Handel, ed. Albert Howe: Concerto Bf: Final Allegro, 5p. me. Oxford-Carl Fischer, 60c. "The Editor has based his text on the original manuscript, and has thus been able to avoid a number of mistakes which occur in editions generally regarded as authoritative." The Concerto is available complete, or the first and third movements may be obtained separately.

Karg-Elert: Kaleidoscope, Op. 144, 23p. md. Oxford-Carl Fischer, \$1.20.

Do.: Music for Organ, Op. 145, 30p. md. Oxford-Carl Fischer, \$2.00. Three pieces in the set: Preambulo, Canzona, and Solfeggio e Ricercare.

Julius Reubke, ed. Herbert F. Ellingford: 94th Psalm Sonata, 35p. d. Oxford-Carl Fischer, \$1.40. Here is a splendid edition, much easier to read than the original, with incidental instructions in English or Italian, and the original text preserved "throughout, note for note." This is one of the classics of organ literature. Mr. Ellingford's remarks and occasional fingering indications will help the student, though the insertion of optional versions for certain difficult measures is perhaps a regrettable tendency.

R. Deane Shure: Shadow Mountain, 4p. Me. J. Fischer & Bro., 50c. On Psalm 80: 10.

Do.: Wailing Wall of Jerusalem, 4p. me. J. Fischer & Bro., 50c.

Eric H. Thiman: Three Pieces: Intermezzo, Carillon, Sortie, 10p. me. Gray.

R. Vaughan Williams: Prelude and Fugue Cm, 16p. md. Oxford-Carl Fischer, \$1.00.

ORGAN TRANSCRIPTIONS: Bach, ar. Becket Williams: Humble us by Thy Goodness, from Cantata No. 122, 3p. me. Oxford-Carl Fischer, 60c.

Bach, ar. Becket Williams: Jesu Meine Freude, choral-prelude from the motet, 4p. ve. Oxford-Carl Fischer, 60c. Here's something easy, something for the Bach beginner to try, and it's interesting music for beginners too.

Handel, ar. Leonard J. Blake: Water Music: Three Pieces, Bourée, Air, Hornpipe, 6p. e. Oxford-Carl Fischer, 80c.

ORGAN COLLECTIONS: Selected Pieces, Vol. 1, Novello-Gray, \$1.75. 52 pages, 12 pieces by Faulkes, Meale, Foster, Hailing, Wesley, C. Hylton Stewart, W. G. Ross, C. F. Waters, H. M. Higgs, F. W. Wadely. All original organ works.

ORGAN-PIANO: Daniel Gregory Mason: Prelude and Fugue, 32p. d. J. Fischer & Bro., \$2.00. Originally for piano and orchestra, and arranged in this version "for two pianos or piano and organ."

ANTHEMS: A. Archangelsky: "O Light Divine," 4p. cqu. e. Ditson, 10c.

H. A. Chambers: "Rejoice the Lord is King," 2p. e. c. Novello-Gray. All right if you can figure out how it ends.

Ivor R. Davies: "Nine-fold Kyrie," cq. 4p. me. Novello-Gray. An excellent setting.

Ar. W. A. Fisher: "Ye Watchers and ye Holy Ones," 6p. cu. me. Ditson, 15c. Al Alleluia anthem that might do for Easter too.

T. Tertius Noble: "The Presence in the Silence," 6p. cqu. Schmidt, 12c.

Ar. W. A. Fisher: "The Vesper Hymn," 3p. cq. e. Ditson, 10c. The familiar Sicilian Mariner's Hymn.

Eric H. Thiman: "The Spacious Firmament on High," 6p. c. me. Novello-Gray. Mostly in unison for men's or women's section, or both; splendidly churchly.

Alfred Whitehead: "The King of Heaven," 19p. cu. me. Ditson, 25c. "Motet for 6-part mixed chorus and semi-chorus of women's voices."

Do.: "Watch Thou Dear Lord," 4p. cu. me. 8-part. Ditson, 10c.

Do.: "Almighty God whose glory," 5p. cu. md. Schmidt, 12c.

Robin Milford: "Four Heavenly Songs," for tenor solo, chorus, and orchestra, Op. 30, 23p. Oxford-Carl Fischer, 50c for chorus parts. Titles: "The Incomprehensible," "Amergin," "A Hymn to God the Father" (which is the best of the four), and "Eternitie." Scored for 8 woodwind and brass, strings, and piano.

ANTHEMS: WOMEN'S VOICES: Bach, ar. W. Rigby: "My heart ever faithful," 3-p. 7p. md. Novello-Gray. An effective arrangement.

R. Vaughan Williams: "Magnificat," 4-p. with contralto solo, 14p. me. Oxford-Carl Fischer, 50c. Present arrangement for piano and flute obbligato; orchestral parts available. The Composer says this is "not intended for liturgical use."

CANTATAS: CHURCH: Haydn: "The Creation," chorus-parts only, with a "new English text" by Fox-Strangways and Wilson, Oxford-Carl Fischer, 60c. The beauty of such an edition is the economy; many choirs will be glad to dispense with the instrumental and solo parts in order to save money. Of course the oratorio is available in full vocal score also in this new edition. Price of the latter not given.

CHORUSES: MEN'S VOICES: Christian Kriens: "Dreams of Youth Return," 16p. md. 4-part. Gray 20c. They'll need a good top B-flat and a certainty of pitch; plenty of close work in harmony.

Wagner, ar. Frank Scherer: "Dreams," 9p. c. e. Gray, 15c. Melody in first-bass; everybody will like it. Elinor Remick Warren: "Autumn Sunset in the Canyon," 10p. cq. md. Gray, 15c.

CANTATAS: SECULAR: Beethoven, "The Choral Symphony," being the last movement of the Ninth, English text by Owen Mase, 45p. Oxford-Carl Fischer, \$1.25. Choral organizations should welcome this opportunity to add the Ninth Symphony's choral movement to their programs.

## Easter Music

JOHN JULIUS BAIRD: "EASTER ALLELUIA," 4p. cu. me. Gray, 10c. An anthem of real Easter spirit, with plenty of contrasts. Those who want their Easter music to have a distinctive flavor will approve this anthem; there are some 8-part passages.

RUSSELL BROUGHTON: "AN EASTER SONG," 9p. c. md. Gray, 15c. Parts for 2 trumpets, 2 trombones, and timpani may be had, \$1.00. A fine anthem of modern flavor, which needs to be carefully and confidently done; choirs of volunteers need to be pretty good before they undertake anything like this.



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which was recently dedicated, exemplifies, in a specification of most conservative design, voicing and ensemble suited to the dignity and beauty of this Colonial church.

Mr. E. L. Mehaffey, Mus. M., of St. Lawrence University, who gave the dedicatory recital, writes us as follows:

"It was a genuine pleasure to play the new Estey at Groton. Although an organ of limited size, it was so carefully planned and voiced that one really had the feeling of playing a much larger instrument. The Diapasons and Reeds were splendid and fitted each other and the church to perfection. The Flutes and Strings were up to the standard for which Estey has always been known, the Metal Lieblich of the Swell being especially beautiful. The Groton organ should acquaint New England organists with the fine type of work which Estey is doing tonally, as well as show that mechanically your product is all that can be desired."

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## ESTEY ORGAN COMPANY, INC.

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E. T. COOK: "CHRIST BEING RAISED," 4p. cq. me. Oxford-Carl Fischer, 12c. Here again we have true Easter flavor, and this time the average chorus, willing to work, need not hesitate.

We often wonder why volunteer choirs in small out of the way places do not gain more reward for the time they spend in the service of their church; if we are going to devote two hours each rehearsal night, why wouldn't it be more fun for all concerned to buckle down to earnest work? Any choir that does that, under the leadership of a fully-trained organist, will be able to undertake a much higher grade of church music, and the satisfaction and joy of work will be inestimably increased. Take the present anthem for example; the small village choir will probably not understand how to go about singing such a work, yet it is easy and the only thing we need is confidence. Timidly-performed music had better not be performed at all. We suggest that the organist who is positive his or her choir can never do a work like this—which fine city choirs will certainly be doing—secure this number, put it in rehearsal, stick to it, adopt a new tone of confidence, and at Easter 1934 sing it. The copy calls it an "easy anthem." Its notes are easy, but even the C-major scale is not easy to sing artistically and effectively. It is rather the spirit than the notes that stops most choirs.

#### EDMUNDSON

Three new organ pieces of Garth Edmundson have just come from J. Fischer & Bro., and one of them is particularly interesting for immediate attention: AN EASTER SPRING SONG, 6p. e. 60c. The Composer is intensely practical in this composition, as well as in the other two, BELLS THROUGH THE TREES, and TO THE SETTING SUN. The Easter number is in 6-8 rhythm, and very like the familiar spring-song idiom, but instead of sinking into a sing-song mood and staying there, Mr. Edmundson remains tuneful and interesting all the while without hitting any of the inspirationless dry spots. The average organist will have no difficulty with it even on a small organ; Chimes can be effectively used but are not necessary. These three works will be reviewed in a later issue.

#### PALM SUNDAY

Ar. GEORGE B. NEVIN: "RIDE ON IN MAJESTY," 6p. cq. me. Schirmer, 15c. On a hymntune but a fine anthem for the average choir none the less. Can be effectively taken unaccompanied, or partly so, and when the choir has mastered the difficulty of doing this with precision and confidence, it will be better prepared for the next difficulty.



GEORGE H. FAIRCLOUGH: "OFFICE OF HOLY COMMUNION," 21p. e. Gray, 50c. Occasional 8-part writing. Splendidly practical, and an ornament to any service, the kind of music that adds to the message of its text. Any choir can do it well. The Credo is monotoned against a fine organ background. The essence of the theme of the Kyrie pervades the whole setting, with marked gain in unity. English text only. The effective contrast between 4-p. women's voices and 4-p. men's gives the Sanctus a distinctive opening. It is a sterling setting, musical and musicianly.

ANNA PRISCILLA RISHER: "ART THOU WEARY," 6p. cq. s. e. Schmidt, 12c. A melodious, appealing setting that is certain to make an appeal to the congregation and convey its message effectively. It has more than the usual possibilities for those who delight to make their music appeal to the congregation at large. The average church and choir have need of just such interesting and worthy works as this.

W. R. VORIS: "FAIREST LORD JESUS," 6p. cu. e. Schmidt, 12c. This is the familiar hymn, text and music from the hymnal. It opens with a hummed phrase and then the hymn is sung as in the hymnal, one stanza, after which Mr. Voris treats the tune in various interesting ways to make an anthem out of it. Why would not music of this type be suitable to displace the usual congregational hymn where the congregations make no appreciable effort to sing? This is still but a hymn, with all the appeal of a good hymn, and yet without the painful simplicity of the hymn. A congregation would be moved by this setting.

HEALEY WILLAN: "MISSA BREVIS," three settings, No. 1 Ef, 25c; No. 2 Fm, 20c; No. 3 F, 25c; Carl Fischer, 1932, all for unaccompanied chorus, all contrapuntal, all excellent, each containing the Kyrie, Sanctus, Benedictus qui venit, and Agnus Dei. Credo and Gloria "should be sung to plainchant," says the score; "No. 2 is particularly suitable for Advent or Lent." Though all are splendidly sincere and churchly our preference is for No. 1. None is difficult; any serious choir can do them with credit. English text throughout: Latin also in the Kyrie.

CHARLES WOOD: "FATHER ALL-HOLY," 8p. cu. 8-p. e. Deane-Birchard, 20c. Another splendid anthem especially for choirs with a quartet of soloists, for it is written throughout for two groups, the main chorus, contrasted with the solo quartet. While not difficult in any way, it is a very superior brand of church music, the kind that conveys its message to non-musicians without in any way violating the classic serenity of the most reposeful moments of a church service. There ought to be much more music of this character.



#### ORGAN ACCOMPANIMENT AND REGISTRATION

CHARLES N. BOYD

Review by GEORGE LEE HAMRICK

In this new work we have something unique. Instead of being confined to voluminous text and a mass of detail, the reverse is true and we have two volumes of organ music with minimum text. As the Author points out, the first years at the organ are given to manual and pedal technic, and this new work takes one from that point onward.

There are several statements in the preface that give the index to the work as a whole. The reader is given credit for intelligence and from the first word is encouraged to think for himself. The Author suggests the study of orchestration, not merely to imitate but that one may be more resourceful in the combination of organ tones. In the remarks that precede each number, the registrational help is not for the particular number alone but rather leads toward a working-knowledge of registration as a whole.

The problem of adapting piano music to the organ is dealt with in half of the numbers, with the piano parts and suggested organ treatment presented together, bar by bar. Another admirable feature is the brief annotations relative to the composers.

There is a two-page list of registers in general use, with brief descriptive matter.

In the first volume are 19 compositions and arrangements: two Choralpreludes and a Sonatina movement by Bach, Buck's At Evening, Franck's Andantino, and Canon, Larghetto, Melody, all by Guilman, together with

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numbers by Schubert, Goltermann, and Bizet, etc. etc.

The second volume follows the plan of the first, differing only in the matter of difficulty; the two combine to make an interesting presentation of the subject.

Book 1: 135 pages, 19 compositions. Book 2: 131 pages, 13 compositions. Published by Theo. Presser Co., \$2.00 each book, cloth-bound, beautifully printed.

#### STORY OF THE AMERICAN HYMN

EDWARD S. NINDE

The title of the book should have been *The Story of the American Hymn-Text*, as the complete hymn does not seem to be dealt with very frequently in the book; texts and text-writers are chiefly discussed. 6 x 9, 429 pages, many photographs of hymn-text authors, Abingdon, \$3.50.

"This story of the American hymn-text goes back to the beginning, to the Bay Psalm Book . . . and covers a period of three centuries, from the coming of the Pilgrim Fathers to these western shores down to our own times. It is scarcely more than a hundred years since hymn-writing in earnest began in America."

There are those who take great delight in hymns, and to such persons this book about the writers of hymn-texts will be a treasure. It is nicely written, profusely illustrated, human in its approach, and makes delightful reading for all who are interested seriously in hymn-texts. It was first published in 1921, reissued five years later, and is mentioned here because of the special interest being taken in hymns, this work being devoted exclusively to American activities in hymn-text writing. T.A.O. will handle orders for any of its readers if desired.

SUMNER SALTER: *APPOGGIATURAS IN THE SOLOS OF HANDEL'S MESSIAH*: An essay printed in pamphlet form, illustrated. 4 x 7, 31 pages. Gray, 25c.

## Easy Organ Pieces

### Selected Numbers of Fine Quality that May Be Played on a Small Organ

By PAUL S. CHANCE

J. Stuart Archer: *INTERMEZZO*. Chiefly of melodic interest, and of a popular type. Is attractive as evening prelude on many occasions, and little practise is required. If too long one may omit sixth and seventh pages and save two minutes. 8p. 8 min. e. Novello.

J. S. Bach: *AIR FROM OVERTURE IN D*. Needless to say, this is in severe classical style but very effective for small organ. Sounds easy to the congregation but is not easy to play; however one is amply repaid for the practise spent on it and it can be used at least once a year. A careful study of the phrasing and the discriminating use of crescendo shutters in the solo voice will add to the appeal of this beautiful transcription. 2p. 6 min. Arr. by Geo. C. Martin. Novello.

A. Chauvet: *PROCESSION DU ST. SACREMENT*. If used for prelude at service of holy communion the unaffected simplicity of its melodic and harmonic content is peculiarly agreeable. The change to full organ on third and fifth pages is awkward for a two-manual but can be managed. Not difficult and will be used at least once a year. 6p. 6 min. Pergally & Parvy, Paris. Also in Dr. Carl's Masterpieces for the Organ, Schirmer.

Gaston M. Dethier: *PENSEE PRINTANIERE*. A grateful melody and a distinctive harmonic treatment combine to recommend this as most useful for prelude, offertory, or short recital. It seems especially appropriate at Easter or in the springtime. Registration is quite troublesome but can be managed. Requires considerable time to prepare, but organist and people like this. 5p. 3½ min. J. Fischer & Bro.

Wm. Faulkes: *POSTLUDE IN E-FLAT*. A favorite with me. Of harmonic type, strongly rhythmical, requiring contrasts in legato and staccato, and attention to carefully marked phrasing. Pedaling full of movement and easy to manage. Very little preparation required and stands frequent use. 6p. 4 min. me. Schirmer.

Philip James: *MEDITATION A SAINTE CLOTILDE*. The following comment on this number by the Editor of *THE AMERICAN ORGANIST* could not be bettered: "This piece will sound tremendously difficult to a congregation, but an organist will not find much difficulty in it anywhere. It rises to a big climax, and is very effective and forceful, but there is a supremely beautiful soft passage in the middle of it. It can be played beautifully even on an old organ, providing the organist really loves to play, and providing also he is a musician of great poise and confidence. It is a number I like to play several times each year, and I have used it that way already for a decade." 8p. 10 min. Ditson.

Hugo Goodwin: *IN OLDEN TIMES*. A quaint little number for two manuals with only seven pedal notes (in the last four measures). It is in classical style and leaves a good impression with the congregation. The first page of score may be badly laid out, making for confusion in the use of left hand; it should be watched closely. Useful as part of a prelude consisting of two numbers, or on a short recital program. 3p. 3+ min. me. Summy.

Ernest Halsey: *SONATA IN G-MINOR, OP. 36*. The three movements are all effective, cast in rather popular type, and may be used as prelude, offertory, and postlude; they are easy to prepare and play.

ALLEGRO is the best of the three and is especially useful where the organist wishes to present a distinctive number without much practise and which may be repeated at fairly frequent intervals. It has been characterized by hearers as "inspiring," and "full of variety." 8p. 5 min.

ANDANTE ESPRESSIVO. A suave melody with interesting accompaniment, very pretty; can be shortened with appropriate cuts. 4p. 6 min.

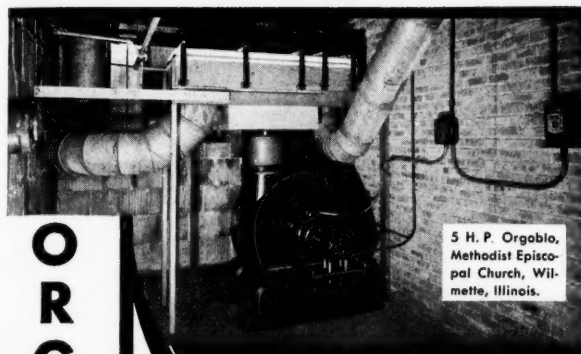
TOCCATA. Rather flippant in character and must be used with discretion. 9p. Without repeats 3½ min. Vincent Music Co.

Joseph Jongen: *CANTABILE, Op. 37, No. 1*. A beautiful example of canonic imitation which does not become tiresome, and with a lyrical middle section, all in modern French style. Especially useful to the organist in assisting him to recover his equilibrium after the heavy duties of Easter or Christmas, while the congregation is in good humor! 6p. 7 min. Durand.

Edwin H. Lemare: *TWILIGHT SKETCHES*. A suite of five numbers, essentially program music, but beautiful just as music. Although written with the large organ in mind as a medium of expression, two of the pieces, *THE THRUSH* and *THE GLOW-WORM*, have evoked words of appreciation from the congregation when given as short offertories. *SUNDOWN* and *DUSK* may also be made effective with some small organs. 3 to 8p. 1½ to 3 min. Schmidt.

C. Hubert H. Parry: *SEVEN CHORALPRELUDES*. All these numbers, which are published in one volume, are admirable examples of the British master's treatment of this form of composition, and most of them are acceptable to our American auditors where the tunes are familiar. The following have proved successful: *ROCKINGHAM*, of a quiet and devotional type. 3p. 3 min. md. *THE OLD 104TH*, A stirring number, starting pianissimo and working up to a tremendous climax. Since the theme is neither obvious nor wellknown, the piece may be considered by the congregation as a tour de force. If





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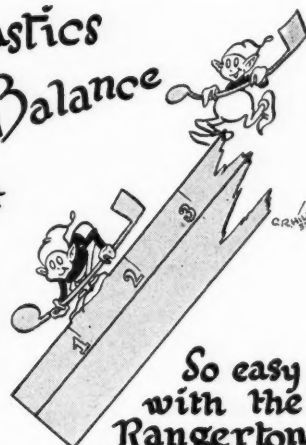
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the irascible old gentleman who sits in the front pew takes you to task for playing just a succession of chords it should not be surprising; however, it is well worth doing even if for no other reason than for variety. 7p. 3¾ min. md. MELCOMBE, flowing in style and with a sweetness and tenderness comparable, to a degree, with the Bach *Liebster Jesu, wir sind hier*. 3p. 3 min. e. ST. ANN'S, the most interesting of the set and an unusually fine and robust presentation of this favorite tune, especially appropriate for New Year, for services suggesting triumph, for Thanksgiving, or other occasions of national significance. Takes much time for preparation. 9p. 5½ min. d. Novello.

## Calendar

### For Program Makers Who Take Thought of Appropriate Times and Seasons

#### —APRIL—

2. Rachmaninoff born, 1873.
3. Brahms died, 1897.
3. Reginald De Koven born, Middletown, Conn., 1859.
4. George W. Chadwick died, Boston, 1931.
4. J. Fred Wolle born, Bethlehem, Pa., 1863.
7. J. Frank Frysinger born, Hanover, Pa.
11. Harvey B. Gaul born, New York, N. Y.
13. "Guild Day," celebrating organization in 1896.
14. Harry C. Banks born, Philadelphia, Pa.
14. Handel died, 1759.
18. Rowland W. Dunham born, Melrose, Mass.
18. Martin Luther faced German Diet at Worms in 1521 and refused to recant.
19. Gaston M. Dethier born, Liege, Belg.
23. Shakespeare born, 1564.
25. Enrico Bossi born, Salo, Italy, 1861.
26. Southern Memorial Day.
30. Alfred R. Gaul born, Norwich, Eng., 1837.

Because of increasing interest in the timeliness of programs and the greater care given to the art of program-making, this column advances one month and will be so continued.

Readers will understand why the only birthdays recorded here are those of composers; very rarely can any other be celebrated in a program.

#### —MAY—

1. Dvorak died, 1904.
1. Leo Sowerby born, Grand Rapids, Mich.
4. Henry M. Dunham died, Boston, 1929.
5. Dr. T. Tertius Noble born, Bath, Eng.
6. Arthur H. Egerton born, Montreal, Can.
7. Brahms born, Hamburg, 1833.
7. Dr. Clarence Dickinson born, LaFayette, Ind.
7. Tchaikowsky born, Votkinsk, Russia, 1840.
10. Russell King Miller born, Philadelphia.
10. Confederate Memorial Day.
11. Filippo Capocci born, Rome, Italy, 1840.
11. Alfred Wooler born, Shipley, Eng., 1867.
13. Henry Clough-Leigher born, Washington, D. C.
14. Mother's Day.
15. J. B. Calkin died, 1905.
17. Philip James born, New York City.
17. Dr. J. Lewis Browne born, London, Eng.
19. Gordon Balch Nevin born, Easton, Pa.
20. Hugh Mackinnon born, St. Johnsbury, Vt.
22. Dr. H. J. Stewart born, London, Eng., 1854.
22. Wagner born, Leipzig, Germany, 1813.
30. Decoration Day, in memory of soldiers who fought in the Civil War.
30. Jeanne d'Arc executed by the church, 1431.
31. R. Deane Shure born, Chillisquaque, Pa.
31. Haydn died, 1809.

## New Music from Abroad

### Paragraph Reviews for Professional Organists

By ROLAND DIGGLE, *Mus.Doc.*

Novello & Co. have recently issued *Selected Pieces for the Organ*, a book of some 50 pages that contains 12 assorted pieces which should prove useful to the church organist. Among the best I am inclined to place the excellent *Alleluia* of Faulkes, the jolly *Chanson d'Espoir* of Meale, the churchly *Chorale Melody* of Waters, the dainty *Cradle Song* of Hailing, and the robust *Solemn Prelude* of Blair.

The latest addition to the Harvey Grace edition of the Rheinberger *Sonatas* is the *Tenth* in B-minor. Personally I believe the *Prelude and Fugue* in this sonata one of the best movements in all the twenty sonatas. The spirit of Bach is constantly in evidence in the eight pages of these two movements. The middle movement, *Theme and Variations*, contains some delightful writing, and the *Fantasia and Finale*, which by the way is far from easy, can be made very effective.

Very little Dutch music is known here in America. I have recently been going over some things (sent by J. C. Willemsen of Nijverdal, Holland) all on two staves, the pedal part being marked where necessary. It is music written for and only suitable for the church; as such I have found it interesting and much of it well worth playing. There are, for instance, ten books of *Interludes to the Psalms*, by the Amsterdam organist, Cor Kee. Each interlude is headed with the number of psalm and verse; most of them are one page in length. Exactly how these little pieces are used I confess I do not know; as short interludes they are admirable. To any organist who needs this sort of thing—that is, a little piece taking a minute to play—I recommend them.

The same composer is responsible for *Fantasia in Toccatà Style* over "de melodie van Psalm 24" which proves to be an effective allegro that sounds well on my 4m Skinner.

Another composer is H. Franken. I quote from his *Spiritus Sanctus*: "Great harmonium piece of long duration presents the story of Whitsuntide in a series of fantasias from the Whitsuntide melodies of the middle ages. Easy to play." Mr. Franklin has four or five other numbers along the same line for the different seasons of the church year. These pieces, written in a very simple style for the harmonium, would seem to be as out of date as the dodo but they are played a great deal in Holland and there may be organists here in America who would be interested in them.

More modern in style are the works of A. W. Ryp whose *Fantasia over Psalm 89* is advertised as "a splendid organ and festival piece with rich melodies and beautifully conceived variations, lastly a broad majestic arrangement of the chorale in question. Semi-heavy to heavy execution." This piece of some seven pages is really good; I have used it as a prelude a number of times. Along the same lines is the same composer's *Fantasia over Psalm 75*.

Another interesting number is the *Koraalfantasia over Psalm 150* by Frieso Moolenaar; on a modern American organ the work can be made most effective. The same can be said of the *Fantasia Fuga en Koraal* and *Christmas Suite* of Jac Bonset.

And if any of you have to play a harmonium there are four books of quite nice music: *Heilmann's Harmonium Album*, *Staiger's Compositions* and *Ten Hoor's Harmonium Albums*, which contain some quite charming pieces by Knayer, Claufnitzer, Hinze, Bach, Muller, Bohme, etc.

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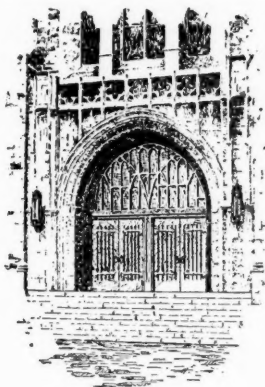
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## *It Pays to Work Hard—anyway It Always Did*

**C**ALVIN COOLIDGE was one of the great leaders of the world, great in spite of his simplicity. Speaking before the American Association of Advertising Agencies Mr. Coolidge said: "*Advertising creates and changes the foundation of all popular action, public sentiment, or public opinion. It is the most potent influence in adopting and changing the habits and modes of life, affecting what we eat, what we wear, and the work and play of the whole nation. It seems to me probable that of all our economic life the element on which we are inclined to place too low an estimate is advertising. When we come in contact with our great manufacturing plants, our extensive systems of transportation, our enormous breadth of agriculture, or the imposing structures of commerce and finance, we are forced to gain a certain impression by their very magnitude, even though we do not stop to consider all their implications.*" Which leads to the conviction that while there is plenty of art in this American organ world of ours there is not enough plain, vigorous business. "*During the coming years we shall distinguish between two types of business men,*" says Col. William T. Chevalier in *ADVERTISING & SELLING*, New York. "*There will be those who play safe—very safe. They will wait. They will let someone else take the risks. They will refrain from trying to sell until it becomes easy to sell. They will sit tight until there is real business, until the orders come knocking at their doors. They plan to ride as passengers on the journey to restored prosperity. But, unfortunately, for their plans, there will be those with greater faith in themselves and their goods. They are the self-starters; they will not wait. They know that during the months just ahead the incoming tide of trade will soonest serve those who go out to meet their markets, who advertise their tested ability, their improved wares, their new services designed to meet the needs of a new day.*" Before the printing-press, telegraph, telephone, and radio brought the Pacific Ocean as close to the Atlantic as the Bronx is to Manhattan, men whether specialists or not served restricted communities. Not advertising but the progress and quality back of that advertising, changed all that; the Packard is as well known in Bar Harbor, Miami, San Diego, and Seattle as in Detroit. The man who can play well or build a fine organ is not the one to be praised. That is no longer enough. The man to be praised is he who not only can play well or build a fine organ but who can and does so manage the plain, common, everyday, tiresome, and expensive business details of his art that he is with increasing frequency called upon to play recitals or build organs. Today it is not he who conserves his resources while you and I spend ours, but he who uses every resource and works with the will and optimism of the man who has confidence in himself and in his fellowmen—that is the man and that is the firm that deserves your business and mine, today, tomorrow, next year, and for those increasingly happier years to come. Anyone could book a Gunther Ramin tour in fair weather; it took a LaBerge to dare it and succeed when the little fellows were saying it couldn't be done. Anyone can teach a master-class when pupils spend money like water; it takes a Weinrich and a LaBerge to do it when pupils hesitate. It takes real quality to succeed in 1933. Dr. Carl knew the Hugh Ross classes would be splendid for his pupils but he wasn't sure that a second class could succeed before the open public in one and the same season. Yet the registration went far beyond his most extravagant hopes. The whole world loves the man who has grit. The tide is turning with increasing speed. Who started it? Chiefly the automobile industry and those few other leaders who didn't stand and wait any longer but decided to go out after business. Who is profiting by it? All of us. What a glorious satisfaction we shall have, after it's all over, when we realize that we fought through it all side by side with the leaders, not the waiters, that we advanced face forward, head high, heart happy, with never a word of gloom or pessimism to add to the burden of little men who still believed in the groundhog, haunted houses, and bugaboos.

—T.S.B.

# The AMERICAN ORGANIST

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MARCH 1933

No. 3

## Harvard Buys an Organ

The Aeolian-Skinner Organization Creates a Great Work of Art  
For the new Chapel at Harvard University

By SENATOR EMERSON L. RICHARDS



HARVARD has been putting her religion into a new million-dollar frame. Her president is about to retire with the distinction of having enhanced the assets by a round hundred million dollars during his apostleship. ADDE PARVUM PARVO, MAGNUS ACERVUS ERIT.

In memorium he put the boys through the wringer for a ten hundred thousand dollar Meeting House. Luckily we had "the depression." Our imagination is too feeble, or too palsied, to visualize what "the authorities" and "the architects" might have contrived with twice or thrice the money.

The charm of the New England colonial meeting house is its simplicity, its directness, its uncompromising virility. It achieves distinction by its subtle suggestion of the classics, restrained with characteristic economy of means. The most important edifice in the village, it holds the post of honor at the head of the green, on a hill, or by the cross-roads. One does not crowd Allah into an alley.

But Harvard rises above such considerations. It truckles not to convention. Its mission is to mould the flaccid brain of the under-graduate into the stern mental processes of his Puritan progenitors. What better exercise for adolescent mentality than to hurdle over the rules of Art? President Lowell has gone in for "self-education."

So they passed the hat. Then they graved themselves the image of a Meeting House. They hid it in the midst of a group of buildings of miscellane-

ous architecture, and christened it The Harvard Chapel.

There was still a slight jingle in the hat. "The authorities" looked therein and discovered, to their amazement, a sizeable portion of a hundred thousand dollars in small change. So they decided to buy an organ.

Let no one object. We wish to listen to no malicious gossip miscalled history. Nor to dilate upon the religious enthusiasm inspired in the breast of any true Puritan by the sight of an organ in his place of worship. Nor to recall with what spiritual exultation he played with pike and musket upon the cathedral organs of the Home Land.

A million dollars admits of no limitation. It brooks no opposition. It acknowledges no restraint. Please do not misunderstand me. You must not imply, and Harvard would certainly resent the insinuation, that Art and consistency are unrecognized at Cambridge. But when a thousand-thousand dollars roll over the sands of time, they leave no footprints behind. They dictate their own canons of Art. And if their dust gilds the sacrificial meat, blame it upon the Jews who created the precedent.

Harvard is an American university. The Chapel was supposed to be cast in the colonial mould. For these and the other reasons that I have mentioned, "the Authorities" naturally decided that the appropriate organ should be designed in the French manner and bought of a foreign builder.

It is quite irrelevant that one could almost toss a snowball from the Harvard campus upon the workshop of one of America's leading organ builders. Suppose these organ builders should pro-

duce a masterpiece? To be caught with a work of art in one's possession would be quite as embarrassing and almost as indecent as possessing a winning football team. Besides, Harvard does not throw snowballs. I am persuaded that she could conceive, accomplish, and even love an iceberg. But a snowball would be far too human and inexpensive for Harvard.

It has often been observed by philosophers that the mightiest organizations and the greatest ambitions come to grief through the most insignificant of causes. The most deadly of these causes is an idea, and it is a corollary to our major premise that the more visionary the idea, the greater its potential destructive force. Unluckily for the million dollars, three very earnest young men had an idea. Were this Siegfried or a motion picture sequence, I could tell you how the young men fought and won. But the world being what it is, and Harvard being what it is, I can only record that the young men fought.

Harvard and a million dollars is a devastating combination. The union is all but unconquerable. But the earnest young men thought otherwise. They did not want a French organ. They wanted an English organ. They wanted choruses, ensembles, tonal structure, unity of design, and all the other fundamentals that go to make an organ. They laid siege to the million dollars. They expostulated. They argued. They coaxed. Finally, by the sheer weight of their audacity and impudence, the authorities appeared to weaken.

After all, what does it matter which side of the Channel the organ comes from? French or English? Youth pressed the advantage. The very thing they wanted was right there in Boston. There was associated with Ernest M. Skinner in the Aeolian-Skinner Company, a vigorous young Englishman, G. Donald Harrison. Here was the man who could produce the ideal organ. For a moment the million dollars wavered. Youth redoubled its assault. They drove a salient, deep into the enemies' lines. They all but reached their Marne. Then the salient closed in on them, and held them prisoner. How the million dollars triumphed is the tale we have to tell.

A rainy, chilly December night saw us cross the Charles and invade the Harvard campus.

"This must be it," observed our keen-witted Jimmie. "It has a steeple on it."

It was a prophetic summation of the "chapel" and particularly its extraordinary interior. The auditorium proper is of the conventional rectangular type with a double row of columns flanking a central aisle and forming two side aisles. There is a balcony across the west end. The ceiling is a barrel vault. All of these features have precedent in some single edifice of the period, although it is quite unusual to find them in one building.

The east end possesses a novelty which only the devil or an architect could have thought of. Projecting eastward from the east end of the central aisle is a long chapel-like choir with longitudinal choir seats and a tentative kind of altar at the extreme end. The lines and the intent are clearly Gothic, disguised under a veneer of Georgian ornament.

Between the church proper and the choir is an ornamental board fence extending completely across the entrance to the choir and upward about half the height of the arch. A narrow doorway serves as an entrance between the church and the choir. No Spanish Coro was ever more effectively isolated from the main body of the church than the choir, and incidentally the organ, at Harvard.

How comes "this Popish invention" in a Puritan Meeting House? The whole idea is architecturally so fantastic that one wonders what could have prompted it. Perhaps some avidistic qualm of conscience was responsible. Perhaps Dr. Davison's choir and the organ were imprisoned in this rococo excrescence as a kind of oblation to the manes of John Harvard.

The organ is located in chambers on each side of the choir and speaks through wooden grilles that replace the walls above the choir-stalls. These wooden grilles are heavy, carved affairs with not over thirty per cent. of opening. Applied to the center of the left-side of the choir is a passable imitation of an early eighteenth-century organ case. The console is in line with the right-hand choir seats. It was by means of this rather extraordinary architectural fantasy that the million dollars got in its deadliest work. But to insure a complete segregation of the music from the congregation, the auditorium proper was treated to a liberal dose of acoustical plaster, cushion seats, and upholstered with a great red carpet.

We have taken many words to say that acoustically, the chapel is as dead as a Boston codfish. Aesthetically the auditorium is a kind of museum wherein there has been collected a vast amount of Georgian and Colonial detail until the effect is a kind of Colonial Baroque. Money talks. There is no reticence in a million dollars.

By now the reader must be prepared for the worst. Here was an organ of liberal size, correctly designed, and beautifully executed. All of the high hopes, loving care, and extraordinary skill have been completely ruined by the most abominable bad taste and deliberate disregard of the natural laws of acoustics.

In the organ chambers themselves, where there is considerable resonance, the tone is quite thrilling. In the choir, the ensemble still preserves most of its freshness and balance. But the moment one steps through the door in the pseudo rood screen into the church proper, the organ sinks into insignificance. Worst of all, the lack of any reson-



ance absorbs all of the beautiful harmonic development of the organ, leaving nothing but the weight of the tone with a consequent disruption of the harmonic balance of the organ.

The Pedal becomes too big for the manual ensemble, while the unisons and the sub-unisons appear by relation to over-balance their super-structure. That this is no fault of the organ or of its design, but the product of the devastating effect of too much upholstery and too much money available for unnecessary "acoustic treatment" is easily demonstrated. I did not hear it, but I am told that Dr. Davison's choir comes off quite as badly as the organ. Long experience as a public speaker has made the writer quite sensitive to the response of any auditorium. I would not care to make an extended address in the Harvard Chapel. It would be physically exhausting and quite unsatisfactory.

I will therefore discuss the organ only as it sounds at the console, and not in the "church. Even here conditions could be somewhat improved if the wooden screens were re-designed with much larger openings.

My examination of the organ was facilitated by Mr. William King Covell, Mr. William Zeuch, and Mr. G. Donald Harrison. The original design of the organ was the outcome of many tentative schemes produced by Messrs. Covell and Gammons in association with Dr. Davison. Later this scheme was revised and augmented by Mr. Harrison; in its final form it will be found in full in these pages for October 1932. Of course a paper design means practically nothing, since the execution of the design, particularly in an organ of this kind, is the vital factor in achieving success. Let it be said that Mr. Donald Harrison has done a marvelously fine job. Every voice is well done and nicely calculated to fulfill its particular function in the general scheme.

Since the organ was designed and built while the chapel was being erected, the acoustical failure of the edifice could not be foreseen. It is nothing against the organ, either in its design or accomplishment, that it is ineffective in the church proper. No organ could possibly overcome the premeditated annihilation of all musical sound such as has been achieved here.

We have of late years been hoping for the opportunity to demonstrate the superiority of the classic ensemble in organ design. That the result at Harvard is disappointing is the best argument in its favor. What would have happened had the ordinary "American" design been used? The effect could have been nothing more than an indefinable

—NOTE—

\*We believe the regrettable acoustical errors to which Senator Richards refers have been partly corrected and those whose tastes are reliable have not yet given up hope of still further improvements.  
—T.S.B.

roar without any musical quality whatever. As it is, from the console the organ has a lucid quality that demonstrates only too clearly what can be expected of correct design.

The Great Organ produces a fine, brilliant ensemble. It is distinctly a flue chorus. The wind-pressure is  $4\frac{1}{2}$ ", with the basses on  $3\frac{3}{4}$ ". The reeds are on 7". The double open is particularly good for a voice of this character. It is not too stringy, of rather conservative scale, with medium mouth-width; while sufficiently powerful to cope with the entire ensemble, it is not too weighty for a small chorus. Incidentally the 16' Bourdon, the third open and the 4' Principal make quite a delightful minor chorus.

The three unisons are of quite moderate scale, the first open being only a 42 with a one-quarter mouth. The second open has a narrower mouth, while the third open is the most harmonically developed and, though the softest of the three, counts in any chorus development. The second open is somewhat rounder and is good either individually or in the chorus. I did not care so much for the first open. It seemed a bit too smooth for the major Diapason, although I understand this is not the fault of Mr. Harrison; it was voiced on the round side out of deference to the wishes of Dr. Davison. Nor was I particularly taken with the Harmonic Flute, although it was quite characteristic in the treble.

The Stopped Flute is a sprightly member of its class and combined with the Bourdon and Flute Couverte makes a very interesting ensemble all its own. The Gemshorn is very quiet. The Quint adds weight and dignity to the full chorus. The 4' Principal is softer than the Octave, but of about the same color; both fit into the build-up very well. In the case of the Octave, Mr. Harrison has shown his mastery of the principles of correct harmonic build-up by scaling this voice as big as his first open. The little Flute Couverte is quite charming in a quiet yet sparking quality.

The Tierce is smoother and softer than the Twelfth, and blends well in the ensemble. The Twelfth is fairly big and quite bright. The Super-Octave is somewhat overwhelmed with its duties. At present it is a compromise, due to the absence of the Fifteenth, which is only prepared for. The Fourniture and the Harmonics form a brilliant top to the Diapason chorus which makes the reeds quite unnecessary. The two mixtures are interesting. The composition of the Harmonic is given herewith.

The scale is moderate with rather wide mouths, the unisons being of considerably bigger scale than the Tierce and the Septieme. It is interesting to note Mr. Harrison's abandonment of the Septieme in the treble, and also his inversion of the design in the treble to bring the unisons out on top.

The Fourniture is somewhat unusual, in that a Tierce is included. Here Mr. Harrison has provided a design which is brilliant in the bass with-

out undue assertiveness in the treble. Note how, in the upper nineteen notes, the sudden descent in pitch is checked and the Twelfth and Fifteenth repeated. Both Mixtures are of spotted metal, and incidentally all the Diapasons are carried down to 4' C in this rich material.

**VI HARMONICS: 4½", ¼ MOUTHS:**

39 pipes, to D: 12-15-17-19-21-22

12 pipes, to D: 5- 8-12-15-19-19

10 pipes, to C: 1- 5- 8-10-12-15

**V FOURNITURE: 4½", SPOTTED METAL:**

20 pipes, to G: 19-22-24-26-29

12 pipes, to G: 12-15-17-19-22

19 pipes, to D: 5- 8-10-12-15

10 pipes, to C: 3- 5- 8-12-15

The three reeds form a surprisingly good chorus, of which the 8' Trumpet is especially fine. The Clarion is good and the Double Trumpet is also quite successful in the reed chorus.

In the Solo we have at the present time a continuation of the Diapason structure. The 8' and 4' Diapasons are bigger than those on the Great, being on 7½" wind, and of equal scale. The Tuba chorus is not overwhelming. They are voiced on 12" wind and made of spotted metal. Their intonation is somewhat on the dark side, an excellent provision considering that the Trompettes en Chamade 8' and 4' are still to be added.

The composition of the Grand Fourniture is 12-15-17-19-22-26-29, with five breaks, dropping two octaves in its total descent. This now adds a brilliant top to the entire Diapason chorus. When the Great and Solo Diapason choruses are added together one has the effect of a magnificent, brilliant ensemble which is thoroughly satisfying without the necessity of adding the reeds. The Major Flute is quite liquid and excellent of its type. The French Horn possesses the usual Skinner excellence.

The Choir is a particularly successful division. Its complete tonal structure, both in the flues and reeds, gives it a distinction rarely met with in an American organ. The Dulciana is a bit too stringy for my liking. The Lieblichbordon is very light and quite harmless in the ensemble. The Diapason is rather big and full-toned. The Dulcet is a pair of keen strings just a bit too assertive for this division. The Erzähler is quite soft, and with its Celeste must be sheer delight to Mr. Skinner. The Gedeckt is on the loud side and, like the 4' Lieblichfloete, is too much like those on the Great. It may be said in passing that the stopped flutes, while of decidedly different scale and treatment, and of interesting tonal quality, appear to have too little differentiation as they are heard at the console. Again the acoustics are at fault.

The Violas are of the broad-string type and go well together. The Nasard and the Larigot are of stopped metal, and the Tierce is a Gemshorn. With the Flautino they constitute a beautiful band of

color which enriches this division immeasurably. The 1' Piccolo is a bit too individual for good teamwork, but Mr. Harrison is hoping to improve its manners. The Sesquialtera is a beauty. Its composition is 12-15-17-19-22 with four breaks. Not too assertive, it forms with the flue chorus a beautiful foil to the Great chorus. A peculiarity of this mixture is that it may be used with the softest stops in the Choir and still give a good effect.

The Corno d'Amore is an excellent solo stop. I did not care for the Corno di Bassetto. The Contrafagotto is exceptionally good. The Trumpet, voiced on only 5" wind, is a lesson in reed-voicing, although, due to the conditions, it does not appear quite so free as its fellow in Trinity Chapel, Hartford. The Clarion also is good. Artistically considered, this reed chorus is really one of the finest things in the organ, particularly when the Sesquialtera is added. For the quieter chorus effects, it would be hard to equal.

Both the flues and reeds of the Swell Organ are voiced on 6½" wind. Neither of the Geigens is very keen. The Diapason is rather smooth for a Swell division, and not particularly distinguished. The Melodia and the Flute Celeste have at present slightly too much harmonic development. The Salicional and the Celeste are of rather broad quality, and rather loud for this type of voice. It may be noted that there are no very keen strings anywhere. The Aeoline is the quietest voice in the organ, and with its Unda Maris makes an impressive soft effect. The Flute a Cheminee is much like the Choir Flute. The Flute Triangulaire is very liquid and an excellent solo voice. The 4' Viola completes the Geigens. The Octave is big and bright and serves very well to carry the mixtures. The 2' Octavin is on the soft side; it is useful in combination with the Swell mutations. The Mixture fits in well and ties the chorus together. The Plein Jeu is intended to and does form a brilliant crown for the reeds.

The reed chorus is magnificent. It has plenty of fire and body. Its three members are all different in quality. The 16' is the smoothest, but does not possess too much body. The 8' is freer and keener. The 4' is a compromise between the 8' and 16'. With the Mixtures, this chorus forms a brilliant ensemble that distinguishes the division as a real Swell. The Cornopean is nearly as loud as the Trumpet, but possesses more body. The Oboe is excellent.

**VIII PLEIN JEU: 6½", SPOTTED METAL, ¼ MOUTHS:**

6 pipes, to F:	12-15-19	-22-26-29-33-36
12 pipes, to F:	8-12-15	-19-22-26-29-33
12 pipes, to F:	5- 8-12	-15-19-22-26-29
6 pipes, to B:	1- 5- 8	-12-15-19-22-26
12 pipes, to B:	10 2/3'- 1- 5	- 8-12-15-19-22
6 pipes, to F:	16'-10 2/3'- 1	- 5- 8-12-15-19
7 pipes to C:	21 1/3'-16'-10 2/3'- 1- 5- 8-12-15	

The Plein Jeu is the most elaborate mixture in

the organ. On 6½" wind, with quarter-mouths, and based on scales as liberal as that of the unisons, its composition is most interesting.

The Pedal Department has probably more independent voices than any church organ in America. When entirely installed it will have a complete structure of its own, relying upon comparatively few borrows from the manuals. Most of the flues are on 7" wind, with part of the harmonic structure on 3¾" wind. The reeds are on 15" wind.

The 32' Contrabass is of medium scale, of very good quality and quite definite pitch. It forms an excellent bass for the Pedal flue chorus. The 16' Open Wood is of big, round, pervading tone, while the metal Diapason is not exceptionally keen for a metal stop. The 32' stopped-wood is of quiet, pervading character. The 16' Bourdon seems rather uncertain and badly affected by its surrounding conditions. The 8' Principal is a wide-mouthed, liberally-scaled register on low wind, and adds very definite character to the ensemble. The 8' Flute, also on low wind, and of open wood, is excellent for solo effects, particularly in the treble.

The 4' Super-Octave continues the harmonic structure above the Principal. The Harmonics, also on low pressure, seem a bit too big for the flue chorus and not quite big enough to count with the reeds. This condition will undoubtedly be remedied when the missing Pedal stops, such as the Cello, Tierce, Quint, and additional 4' and 2', are added. Its composition is 15-17-19-21-22. The 32' Bombarde is as good as the average stop of this class can be on the pressure employed. Stops of this class should never have less than 25" wind to be really effective. Its 16' companion is a big improvement. The three Trombones, 16', 8' and 4', are good and build-up very well.

As a whole, this division has an excellent ensemble. The whole structure hangs together remarkably well, and while each department has its points of excellence, the Pedal, when heard in the choir, can easily be considered to be the outstanding division of the organ.

Where I have spoken of a voice in a manner that might indicate that I did not wholly approve of it, it must be understood that I am discussing it with relation to the other registers in this particular organ; naturally, some would be of outstanding excellence, others comparatively good, while still others good in themselves but not, comparatively speaking, a match for their more fortunate brothers.

On the whole, the organ is a lesson in organ design that will serve as a demonstration of what an organ should be. That this achievement is not more convincing at the present moment is due entirely to conditions beyond the control of either the designers or the builder.

Perhaps the million dollars is not ultimately to prevail. I cannot believe that Harvard will permit this magnificent work of Art to be drowned in a sea of gold. There will be another Round-Head Rebellion. Down will come the choir fence, up will come the carpets, out will come the organ screens. A liberal application of paint will kill the deadliest effects of the acoustic plaster. Then the silvery voices of the organ will ring through the Chapel. The organ world will beat a path toward Cambridge to testify to a new order of things in organ building in America. Perhaps also there will be a smile on the faces of the three young men who dreamed a dream, and a broad grin upon that of Donald Harrison, who made that dream a reality.

## Odyssey of an Organ Enthusiast

*Personal Impressions of*

**Some European Organs, Organists and Builders**

*By WILLIAM H. BARNES, Mus.Doc.*

*Fifth Article*

Downside Abbey is a modern Gothic building built by the English Benedictines in whom all the ancient rights of Glastonbury were vested. The order dates back to 1605. About twelve miles below the city of Bath, the Abbey Church has been built with a dignity, a spaciousness, and loftiness that places it in a very important class among modern ecclesiastical buildings.

The firm of John Compton was entrusted with furnishing a suitable organ. I suppose there is no organ in England that has caused so much controversy as this one since it was installed about two years ago. The purists, such as the Rev. Bonavia-Hunt, will assure you that the tonal struc-

ture is wrong from start to finish; that the mixture-work is so light it is merely an irritation to the ear; that there is no bloom or freshness to the Diapasons. In fact they will use all the arguments that an outraged purist can muster against a totally enclosed and quite thoroughly, though judiciously, unified organ. From these extremes of criticism there are some who go quite as far in the other direction and maintain this organ to be the finest church organ in England, and an epoch-making advance on anything that has heretofore been done. Naturally, hearing so many conflicting opinions made me eager to go down to Downside and get the "low down" with my own ears.



When I was in London five years ago I was greatly impressed with Mr. Compton's work in the Liberal Jewish Synagogue, and wrote an article for T.A.O. and also used the specification of this organ in my book as one of the best examples I knew of a unified church organ. I am sure that no one knows more nor does a better job of this type of instrument than Compton.

Before going down to Downside, I had the opportunity of hearing a smaller unified organ recently installed by him in the Church of St. Edward, King and Martyr, in London. A small building, with no particular acoustical advantages, which I knew would tell the story as to just what could be done by the system when the organ had to do all the work and the building added nothing. Here was a test and the organ stood up to it in every way.

One of the chief differences between Compton's extended organs and the more usual variety is that there are no sub- or super-octave couplers on any division of the organ. The principal unison Diapason is left sounding at only unison pitch. The stops all have a home manual or two home manuals to which they really belong. There is no cross-duplexing or borrowing.

At Downside, it is helpful perhaps to consider the organ as a large two-manual, with the Great Organ subdivided on two keyboards, Great and Choir, all of the pipes controlled by these two keyboards being associated both by reason of the close relationship between Great and Choir Organs, and also because all the pipes of the Great and Choir are in one chamber. There is no confusion as to crescendo chambers between these keyboards, and it is quite common practise in America to enclose the Great in the Choir chamber. But to the purists in England this seems to be a great stumbling-block.

Then the Swell Organ is in two subdivisions, Swell and Solo, with the pipes of these two in a second chamber. The idea is really comparatively simple and perfectly logical, but, like anything new, it creates an amazing amount of opposition from those who believe it must be wrong because it is new to them. The big Tuba is in a box by itself. And that's all there is to the scheme of enclosure. Simple, logical, effective.

Now what is the effect of these 34 extended ranks of pipes developed into 140 stops in this fine resonant building? Knowing the distinguished quality of Compton's voicing I knew there were bound to be some good voices in the organ. I believe it is Senator Richards who is responsible for the dictum that an organ is a good organ that has one good stop in it. I knew there would be many there. They are all good, as a matter of fact, but what of the ensemble?

It should be stated that the Abbot of Downside, the Right Reverend Dom John Chapman who is a

good musician himself, particularly wanted an organ without too bold mixtures. I should prefer more mixture-work on the full Swell, and possibly on the full Great, with its magnificent unison Diapasons, each so different, and so characteristic. But when the 12r-15r Grand Cornet des Bombardes is added there is surely quite sufficient upper-work. This is a most astounding mixture, composed of both flues and reeds: sub-unison, 1, 5, 8, 10, 12, 14, 15, 16, 17, 19, 22. It surely says something and puts a cap-sheaf to the ensemble. The Pedal is magnificent, with the 32' Diaphone perhaps a little overdone, if anything.

All the solo registers, most notably the French Horn, are superb, and the wealth of soft effects is luxurious.

My own analysis of the situation is that any matters such as bigger mixtures could easily be obtained with the system, and so it's not the fault of Mr. Compton's design, but a matter of keeping these voices down in accordance with the Abbot's tastes and wishes. These things are after all a matter of taste, and I still think Mr. Compton goes about designing an extended church organ in the most artistic possible way, and his voicing is in the same class.

My leanings, as I grow older, are for more of a straight organ, and I know builders and organists are following these same leanings in America. If we had more builders that could do what Compton does with unified work, I doubt if we should care whether an organ were straight or unified. Strangely enough the partly unified church organ is becoming more popular in England, quite to the alarm and chagrin of the purists. But they need not worry. Just let a few of the builders who have not a tenth the experience or artistic sense of Compton attempt a unified church organ along the lines he does and the results will soon enough swing the pendulum back to straight organs. Compton has learned to do in this regard what other builders simply cannot do, without a lot of bitter and disappointing experience.

Dom Gregory Murray, organist of the Abbey, happened to be in London the Sunday we were and played a recital at Westminster Catholic Cathedral. He is a Cambridge graduate, and though he admits to some Irish blood, but was not born in Ireland, he has that charm of manner that undoubtedly belongs to the educated Irishman. I was sorry we did not hear him on his own organ, but Mr. Taylor, one of Mr. Compton's most competent partners, played for us at Downside, so the organ was in competent and sympathetic hands.

Dom Gregory's recital was noteworthy for two masterly improvisations. The Dom improvises in the style of Karg-Elert, with something of his own, which places his improvisations quite out of the class of the usual "carpenter work" so often heard.



He is a man with a rare spirit and a real talent, and with great charm of personality.

The last day we were in London proved our busiest. Mr. Henry Willis had the schedule carefully planned, and we adhered to it for twelve straight hours. I had heard a number of Willis organs when I was in London before, but he wanted me to hear all his latest work.

In the party were Mr. Stuart Archer, an excellent organist and composer, playing in one of the important Christian Science Churches in London, who is a thorough organ fan, Dom Gregory, Mrs. Barnes, and Mr. Willis. What a day it was! Mr. Batigan Verne, Editor of Mr. Willis' *Rotunda*, called for us with his little Austin car. Mrs. Barnes says it was worth the price of admission to see Mr. Archer and me pack ourselves in. We went first to what Mr. Willis calls a "model" moderate sized organ, in St. Thomas', Wandsworth. The organ proved good but not outstanding, so far as the Dom and I could see, much to Mr. Verne's disgust. The Diapasons and upper-work appeared to us a little over-done. The full Swell was very fine indeed. The Choir Organ was particularly interesting, with its finely graded mutations.

We then drove from one end of London to the other. We had previously heard the Westminster Catholic Cathedral organ, but I wanted to play it myself. Sitting at the old console, right in among the pipes in the gallery organ, I played the *Gigout Grand Choeur Dialogue*. What a thrill to hear the gorgeous tumult of sound rain down on one's ears. There is nothing lady-like or restrained about this organ. The 7r Chorus Mixture on the Great is the biggest I ever heard in an organ.

When Mr. Willis is particularly pleased, he has a habit of rubbing his hands together. He was doing this when he came up at the close of the piece I had been playing, so I knew I had done the right thing. If he was half as pleased as I was with the sound of the organ, he must have been happy. There is a new chancel console, 350 feet away from the gallery organ, which plays both the chancel and the gallery organ. As sound travels only 1100 feet a second, there is a tone-lag of nearly a third of a second, so it is something of an experience to play the gallery organ from the chancel console. I believe this is the greatest distance a console has ever been separated from the organ it controls. The extreme boldness of the voicing is entirely lost when the gallery organ is heard from the chancel console. The organ sounds best about half-way down in the church, as it is tremendous closer up. A truly noble example of a virile church organ.

The Alexandra Palace was built when architecture was at its worst all over the world, in the mid-Victorian period; but forgetting to look at the architecture, and entering the big barn, we waited while Mr. Stuart Archer put the organ through

some of its paces with his own fine compositions and improvisations.

Mr. Reginald Goss-Custard, brother of Harry Goss-Custard, is organist of the Palace. We had met him the day before at Downside, and heard him do some fine things on that organ, and he modestly refused to play his own organ and insisted that we all take our turn on it. This is another Father Willis organ which the present Willis has recently rebuilt. It is somewhat larger than St. George's hall, and of course the building in which it sounds is much larger, and even finer acoustically.

I suppose this is probably the most effective concert organ in the world. I know I never heard a better one. It is ideally placed, with loads of room on all sides and above, and the pipe-work has every opportunity to do its utmost.

If this organ were placed in chambers, it would have to be twice as large to be as effective, and I doubt if even then it would be. As Senator Richards has expatiated on this organ at length in these pages for September 1931 I will only add my unqualified endorsement to whatever he may have said. Superlatives are not strong enough to describe the effect of the full Great and full Swell. This is surely organ-building at its best.

St. Paul's Cathedral organ is one of the most famous in the world. Its full Swell of only twelve stops is unique. I don't know of a better one with twice that number. The dome Tubas are a model for that sort of tone for all time, it seems to me. We heard the Sunday services there and the splendid boychoir.

We arrived on the second occasion in the evening, just after closing time. Mr. Archer, Dom Gregory, and myself all had a chance to travel around on this glorious organ. Well, there is only one St. Paul's Cathedral organ. An eleven- or twelve-seconds reverberation in the building does something to the tone of this organ that makes it unique. The present Willis has also modernized and added to it, and as in the other instances the Father Willis work has been reverently handled, and left practically intact.

The last organ we heard was St. Jude's Church, Thornton Heath, a very large three-manual in a comparatively small church, with a two-manual chancel division. The organ is entirely enclosed, in four separate chambers. This is the first time on record that Mr. Willis has done this, but under the circumstances of a large organ in a small church, it even appeared logical to him. The results amply justify his departure from his usual practise. I think this organ demonstrates the versatility of the Willis firm as much as anything I heard. From

‡See T.A.O. for September, 1921, for photos of console, case, and building, and stoplist and article.

the boldness and big, broad voicing of Westminster Cathedral, to the delicate refinement and flexibility of this organ is certainly a wide gap, in treatment. Yet there is a real character and individuality to each. Even St. Jude's has plenty of fire and volume in the ensemble effects.

This was the last organ we heard in Europe. The next day we sailed for New York on the *Reliance*. A boat trip is a quiet, restful place to write an article such as this; at least it gives one an opportunity to meditate and consider what one has seen and heard.

My conclusions with regard to organ building in the various countries visited may perhaps now be summed up advantageously. I have purposely, for variety's sake, interspersed paragraphs on organ building with side remarks on personalities and places visited throughout the course of this somewhat rambling account.

In Italy, where there is so much unaccompanied singing in the services of the church, there is no need for much in the way of organs. For this reason, I suppose organ building has made little progress there, and the organs are not at all commensurate with the church buildings. The Italian organs are lacking in foundation and pedal tone, but have many Ripieni and "squeelers." Their better examples in the north of Italy are largely imported from Germany.

The German organ builders undoubtedly know how to build truly modern organs, but due to the utmost conservatism on the part of the organ architects in that country they are not encouraged, and in many cases they are not even permitted to do so. Both in Vienna and Germany the outstanding features of the organ are flutes and mixtures. Due to the employment of only low wind-pressures, the reeds are almost uniformly disappointing for modern work. The console arrangements seem very rudimentary as compared to what we know as modern consoles, but seem to meet the requirements of the German organists.

In Switzerland there is evidence of both French and German influence in their organ building, the same as with their language.

In France, since the days of the great Cavaille-Coll, there seems to have been little progress. As in Germany, the building of really modern organs has been greatly handicapped by the reactionary tendencies of the older generation of organists who are bitterly opposed to any changes from the day when they first learned to play an organ. The younger generation of organists, who know American and English work, are anxious for this modern type of mechanism. They are having extreme difficulty in getting it from French builders.

While England has always excelled in fine organ tone, and led the way for all countries in this direction (St. George's Hall, Liverpool, organ was fifty years ahead of its time, both tonally and mechanically) until the past few years they have lagged much behind America in the introduction of the electric action and sliderless windchests. Since Henry Willis' visits to America, his firm has built no new work except on the most modern lines, and the majority of English builders are now following the same course. This has not been accomplished without considerable opposition. John Compton has been the leader in England in modern electric organs and his ideas along some tonal lines are having a deep effect on English organ building.

On the whole, American builders have little, if anything to learn which they have not already learned from the continental builders, and the latter might learn much from us, if they were so minded. But the best English builders surely do know how to build an ensemble, both full Swell and full Great, such as is seldom achieved in America. I am glad to say that it is being more frequently heard in America today than it was when I returned five years ago. If I can add my bit to promote the best English type of ensemble in more American organs, I shall feel this trip as well as my last were more than worth while from an organistic viewpoint. Finally, there is surely no more cultural influence than a European trip to those who go with their eyes and ears open, and who bring with them some knowledge of what it is all about.

THE END

## Who Was Bach Anyway?

Evidently only a Teacher, Composer, Organ Architect, and Recitalist With Whom his Audiences were Always Well Pleased and Church Committees Always Grumbling

**I**F ANYONE be unduly disturbed by errors which creep into print we crave the privilege of his acquaintance so that we might send a representative to hear his next service or recital. Perfection has not yet been achieved and perhaps never will be; so in spite of a rather heated disgust with most of the published biographies of Bach, we must overlook their short-comings.

Thus finding it impossible to verify the status of the present organs in the various churches made famous by Bach we hit upon a statement made by Dr. Barnes on page 726 of December T.A.O. and repeated in his booklet. In turn Dr. Barnes received his information from persons connected with St. Thomas' Church in Leipzig when he visited that famous church only last summer.

Is there any pipe made by Silbermann in the present organ in the rear gallery of St. Thomas' Church, Leipzig? We do not know. Others who are even more deeply interested do not know, but as Senator Richards points out, we do know that it cannot be proved that the old work does exist. There remains the doubt, of course, that perhaps some may exist but be beyond possibility of proof.

Anyway we can prove that within a period of 24 hours we heard directly from two Americans who had each played and heard the present St. Thomas' organ over a period of more than three months, and that one of them says the tone is marvelous and the other says it is a crime to blame Silbermann with any of it. So there we are.

Now what are the facts about this St. Thomas' organ as pictured on page 43 of January T.A.O.?

Well, first, Bach never was organist of this church, never claimed to be, never acted as such, and probably wouldn't recognize the place if he saw it today—in spite of statements to the contrary by persons living in 1932 and saying otherwise.

In our definition of the word, Bach was not even choirmaster of this church. But he was director of music, dean of the department of music, teacher of music, voice teacher, resident composer, or anything we want to call him excepting organist, of the St. Thomas School

in Leipzig. And the boys who lived and studied in the St. Thomas School were there to gain a complete education in music, together with a fairly complete education in all common academic branches. It was a school that taught all normal subjects, and specialized in music—if we can believe what the Bach biographers say.

And the young lads in this school were selected, when their voices warranted it, to compose the choirs of four churches in Leipzig. The school and the churches were all government affairs, all tied up together. When these boys had good enough voices to be selected as members of any of the various choirs, it was a matter of quite strict routine to become proficient and reliable choristers.

Bach evidently did not direct these choirs regularly. He had assistants for that purpose, the more proficient and advanced students whom he himself appointed to "choirmaster" these four choirs when he did not feel inclined to do it—and how could he be choirmaster of four choirs in four churches?

Mr. Gunther Ramin, now in America to add to our already superior store of information a knowledge of how Germans play the organ, occupies evidently quite a different relationship with St. Thomas' Church. Mr. Ramin is the organist of that church; he regularly plays the organ there, in the rear gallery shown on our now famous page 43.

Bach did not play that organ, nor did he play any other in this church. The fact is that Bach was not an organist at all in this church. The only organ-playing Bach did while he was professor of music or dean of the department of music in the St. Thomas School was entirely done in other cities to which he was occasionally called to act as expert and say whether or not a new organ had been built properly and was worth paying for. It usually took Bach two, three, or four days to determine that point; and then he wrote his formal certificate of acceptance, and played the opening recital.

In this dual capacity he was, during his Leipzig period and for some time before it, probably held to be superior to all others. The churches, in paying Bach for these services,

usually included payments for specific items, one of them beer. Our American Congress had not discovered at that time that it was a crime to drink beer. In fact our American Congress had not even discovered the most important fact of its own existence. Or non-existence.

Returning to the picture and the St. Thomas organ:

"This organ," writes Mr. Howard D. McKinney, "is not an original Silbermann or even a partially rebuilt one, but an entirely new modern instrument built by Sauer in 1888, and rebuilt and enlarged by that same firm in 1902 and 1908; it now comprises 88 stops.

"One authority on Silbermann makes no mention of his ever doing any work on the St. Thomas organ. It was one of the most striking commentaries upon Bach's difficulties in life that he never had a really adequate organ for his constant use.

"Gottfried Silbermann was the outstanding builder of Bach's time, but the great cantor had only an occasional opportunity for playing one of the Silbermann organs. It is doubtful whether Bach ever even knew Silbermann's great masterpiece in Freiberg, just outside of Dresden.

"Terry tells us that the main organ in the choirloft at St. Thomas' in Bach's time was brought there in 1525, had been repaired since, enlarged in 1670 and again in 1721. Under Bach's direction it was again twice overhauled, and as then finished had some 36 stops.

"The Bach cantatas, sung alternately in the churches of St. Thomas and St. Nicholas, are always given on Sunday morning before the regular service, and not on Saturday afternoon, as your informant suggests."

All of which proves that the same old tourist game is played both in Germany and America, and just as there is a type of American who misrepresents facts to impress foreigners, so also is there a type of German who misrepresents facts to impress Americans. Dr. Barnes was told these (page 43) things by persons in St. Thomas' Church who ought to have known better.

An interesting sidelight might be to refer American organists who think their modern American clergy are impossible tyrants to Bach's difficulties with a rector by the name of Ernesti in the St. Thomas School. This insignificant rector Ernesti—who would be as forgotten as he is dead, had Bach not mentioned his name so often—undertook to dictate



to Bach which boys Bach should appoint as the choirmasters of the four choirs which were trained under Bach's supervision in the St. Thomas School and which sang in the churches on Sundays.

We hope some day some American who knows how to unearth facts and assemble them intelligently after they have been unearthed will devote twenty years of his life to the record of Bach's complete activities.

"I have investigated all the Leipzig organs," writes Senator Richards, "and none of the old work can be proved to exist, not even a single stop, on any of the four organs that were there in Bach's time."

As we have noted at the beginning of this correction, should anyone be unduly distressed that Dr. Barnes should accept the statements made to him by Germans in the St. Thomas Church in Leipzig without employing a detective to track down and verify each statement, we would be only too happy to have his name and address so as to inspect his next service or recital and hear for the first time in our life a bit of perfect work.

And to establish one more chain of facts: did Bach ever act as choirmaster in St. Thomas' Church in Leipzig? Or was he merely a teacher of music in the St. Thomas School? We presume he was merely the conductor of the choir for festival performances and that at all other times young lads from the School were the Sunday choirmasters. As teacher of music in the School, or dean of the department of music, or anything we want to call him, these various Leipzig choirs, composed of boys of the School, were of course trained under Bach's supervision or by him.

Now who can say what about which, and how definitely? Terry finds fault with what Spitta says, and continuously rides Forkel for inaccuracies. And here we are even in America today with two live American organists, one of them saying the Sauer organ is terrible, the other that it's magnificent.

One other question for our readers to decide, if possible. How can we explain Bach's fame as an organist during his Leipzig term when we can presume that he was so busy with his school-teaching and composition, and had no organ duties to perform anywhere? His biographers agree that he was still rated as the chief recitalist of his day. We know he was not playing the organ regularly anywhere. We know he was unquestionably too busy at the School to have time left

for anything more than his compositions. Now would we dare conclude that Bach's technic would not compare favorably with our own best organists? or would we be safer in concluding that the good old German citizens of Bach's day were too easily satisfied with organ performances? Perhaps Bach's fingers were different from all other fingers since time began, and retained their technic without the constant practise that is so necessary to every artist today? That is, isn't it a safe conclusion that either Bach's playing or his audiences were below our idea of par?

We appoint Senator Richards (he'll argue all week on Bach) Dr. Schminke, and Mr. McKinney a committee of three to decide this delicate point and spare us the trouble. (Just the same, we'd like to know.)

—THE EDITORS

#### —IT COMES TRUE—

I have no sooner prophesied the extent to which Senator Richards would discuss Bach than he makes good by supplying many interesting comments. Though he is known in the organ world chiefly as an organ architect his interests are much wider and I believe him to be one of America's outstanding authorities on Bach. While confined to his home on strict orders of his physician—in fact he was much too weak from his recent illness to get out even had he wanted to—Senator Richards dictated the following paragraphs which are of inestimable value in helping to clear the picture of Bach.

The reader will remember that these are but stray paragraphs culled at random from personal letters; their author made no attempt to record the facts logically or with his accustomed fluency. But they are extremely interesting, enlightening, instructive, and even entertaining. Senator Richards is more fond of "the old man" than he is of his favorite topic of organ building, if that be possible. He betrays that fondness in the following paragraphs:

"The old organ in St. Thomas was not a Silbermann. I have the information some place (who worked upon and enlarged the organ in Bach's time) but I do not recall who it was at this moment; nobody whose name is now known as an organ builder.

"Bach undoubtedly played Silbermann organs, but not regularly. He was unquestionably familiar with the one in the Royal Church

of the Evangelist in Dresden, which was a 2-32, and the 3-34 in St. Mary's. The former was built in 1720 and the latter in 1736.

"It is not definitely proved, although Forkel so asserts, that Bach did considerable concertizing each fall. It must not be understood that all these trips were devoted to organ playing, because Bach was also known as one of the greatest cembalo and clavichord (harpsichord) players of his day, and his music for these instruments was better known than the organ music.

"Some of it, by the way, is of a higher grade and the only reason it is not played is because of the wellnigh insuperable difficulties of transposing it from a 2-manual clavichord to a single-manual piano. Even the big concert artists fight shy of the difficulties. Like everything else that Bach touched, he wound up by saying about the last word on the subject, and these clavichord pieces contain about every technical difficulty that can be found in any modern work.

"You wind up in your article by insinuating that in view of the fact that Bach was not regularly an organist, his technic could not have been all it should. The answer is very simple. Bach had in his house when he died no less than five clavichords and two clavicembalos. Also, if it is any news to you, the inventory shows he owned three violins, three violas, three violincellos, and one viola da gamba. Now with seven keyboard instruments in the house, it is quite evident that Bach was not without the means of practise, particularly as at least one of the clavichords was a two-keyboard and pedal instrument. You must keep in mind that much practise on an organ was out of the question because there was the difficulty of pumping it—no small job, I can assure you.

"So the technic was kept up on the clavichords or cembalos, and according to the rather meager records of his pupils the old man was wont to tear into these instruments by the hour when there were friends to be entertained or pupils to be instructed. It was part of his method of instruction to always play a piece over first before giving it to the pupil.

"The organist at St. Thomas during Bach's time was Johann Gottlieb Görner, from 1730 until long after Bach died. Before that he was the organist at the Nikolai Kirche. When he was transferred



to St. Thomas a former pupil of Bach's, Johann Schneider, became the organist at the Nikolai Kirche. Georg B. Schott was the organist in the Neukirche. In 1736 Bach got one of his own pupils, Karl Gerlach, in this job.

"You probably go a little too far when you say that Bach would not recognize St. Thomas. It has been remodeled, but the fabric is substantially the same. I cannot say whether you would call him the choirmaster or not. It was his duty to train the youngsters in the Thomas School, and they in turn supplied the choirs for four churches.

"It was directly in his contract that he produce the cantatas and passions for the services in Thomas Kirche and Nikolai Kirche. This we know he did to an extent more amazing than anything in musical history. Of course he could not be at both services at once, nor was this necessary, because the cantata was given on alternate Sundays at the two churches.

"The leadership of the choir in the church not having the cantata was given over to one of the pupils selected by Bach, which incidentally led to a fine row. What Bach actually did was to sit at a cembalo or clavichord and lead the cantata from that position, either playing, or beating time with a roll of music.

"The morning service was a healthy affair. It began at 7 o'clock in the morning and lasted until about midday. It began with an organ voluntary, then a motet, then the Lutheran part of the mass, and so on through the routine; about 9 o'clock they got around to the cantata. Thirty minutes was allotted to this, and if you will try out several of them you will discover that they will run just about thirty minutes. Sometimes the cantata was split and half of it given before and half after the sermon. The sermon occupied one hour. Then came prayers, hymns, communion, another motet and finally the show was over. There was no heat in the church and it must have been a great experience in the dead of winter; no wonder that both Bach and the kids slipped out during the show for a good stiff drink in the intervals between the music.

"I think I have already pointed out where you have gone wrong in your question about Bach's organ playing. He undoubtedly slid out of much of his school teaching. He got clear of his Latin

entirely, and I suspect much of his voice teaching personally was limited to the rehearsals for the Sunday shows. That got him by two weeks on each round trip.

"Since we know that he wrote with extreme facility, we can argue that he did have time for some playing on his own account. It must be remembered that he was raising his children and instructing them in music at the same time; that he always maintained a family band, in which his favorite viola would not be silent.

"Just one thought in leaving the subject. It would not make any real difference if Johann Sebastian Bach had never touched an organ after he quit Weimar in 1717, the last time he was officially an organist. The organ works represent the least of this colossal genius named Johann Sebastian Bach. It

represents less than seven per cent of his musical output, and although we may suspect that the organ was his favorite instrument, the orchestral works, the instrumental pieces, and the marvelous, almost incredible combinations for voice, chorus and orchestra, represent a musicianship, the true greatness of which we are only dimly beginning to appreciate.

"Of course it is difficult to appreciate something which you cannot hear. The opportunities for hearing any of the larger of the great cantor's works is so limited that there is a definite excuse for not knowing and understanding them. But just as surely as Germany has tossed the German modernists into the ash-can and dug the old man up and set him on a new pedestal of appreciation, you can expect the thing to happen here."

## Rangertone Pedal Demonstrated

Vassar College Presents in Public Test the First Installation of the 32' Rangertone Pedal Voice

**F**EBRUARY 10, 1933, before an audience that included a busload of notables from New York, the first installation of the Rangertone 32' Pedal voice was demonstrated in the Kimball organ in Belle Skinner Music Building, Vassar College, Poughkeepsie, N. Y. Prof. E. Harold Geer followed Capt. Richard H. Ranger's introductory remarks by playing the twelve bottom-octave notes of the new Rangertone, following with brief passages of organ music in which the 32' Rangertone was used. Prof. Geer then played two compositions and demonstrated the Diapasons of the Great, Swell, and Choir, the Great Mixture, and the reeds.

The 32' Rangertone Pedal is the outgrowth of Capt. Ranger's experiments and inventions in electrically-produced tone, as described in July and October issues of T.A.O. for 1931. Capt. Ranger as then explained is an organist whose specialty is radio engineering, a specialty in which he played a vital part when the problem of transmitting photographs by radio was being solved. Capt. Ranger withdrew from the R.C.A. in order to devote all his time to the Rangertone but remained at the command of that corporation should his services be further required for the transmission device he had just completed.

In his home in Newark, N. J., Capt. Ranger built the first two-

manual and pedal Rangertone, playable from an actual organ console, which was pictured and fully described in our October 1931 issue. The 32' Pedal voice impressed the inventor as being the most practical and marketable part of his invention, though Vassar College is using also the amplification features inherent in the Rangertone and applying that part of the equipment to its course in music appreciation, playing phonograph records and controlling their dynamic strength through the Rangertone. This was demonstrated for the audience in conjunction with Prof. G. S. Dickinson's informal description of the uses to which the Belle Skinner Music Building is put.

The Rangertone produces tone electrically, and produces it in all its fundamental unison purity without upper-partials. In turn the upper-partials are similarly produced and mixed, under perfect control, in any manner desirable. Hence Capt. Ranger can produce a Diapason, a Clarinet, Chimes, or any tone he desires, at any pitch, even descending so low that the result ceases to be tone and becomes a vibration. And he can produce it in any power. There is no limit.

Vassar chose to use the 32' Rangertone to match the Pedal Diapason; the bottom octave is therefore Rangertone and the rest of the 32' Pedal Diapason is genuine Kimball Diapason. Speaking

for myself, I am convinced that Capt. Ranger has made good his promise and has delivered electrically-produced 32' tone to match and blend with normal organ tones. When we remember that this was the first such installation ever attempted, and reflect that it was strictly a one-man show—Capt. Ranger alone did the whole thing from start to finish—we can but admire the inventive genius, the persistence, the optimism, and the skill with which his first symphony in electricity has been composed. If any of our master-builders will pause to compare the quality of their first organs with that of their 1933 products they may perhaps gain a true vision of what to expect as Capt. Ranger develops his Rangertone. Already the 32' Pedal Rangertone fulfills the requirements perfectly.

Again speaking for myself alone, I consider that some of the finest musical values of the Rangertone are those marvelously beautiful and completely new pianissimo percussive effects that float in thin air halfway between the piano and the organ, which would be an accessory of inestimable possibilities. These are not at present a part of the Vassar installation, but the foundation is there and they could be added easily enough.

Perhaps many readers have questioned, even as I sometimes have, whether organs as we now know them can be displaced by electrically-produced tone. Capt. Ranger says practically no, and I believe it that way. I do not believe organs will ever be founded on any other tone-producing medium than the organ pipe. Certainly electricity can control vibration, and as music is nothing but vibration, electricity can produce music. But the difficulty of it is somewhat the same as in the combat between short-sighted machine-age adherents and laborites. If machines could make themselves, mankind would lose jobs; but fortunately it takes man-power to design, make, and manage machines. Even if organ tone could be satisfactorily produced by electrical means, it would be at such cost that the gentle worker in pipes and windchests need have no fear of competition. Newspapers present these inventions as displacing the standard product. The public likes wild ideas, likes to be fooled and deceived. Capt. Ranger is not fooling himself. He is offering no substitute for the organ. But he is offering a substitute for the fairly characterless 32' octave of Pedal tone, at a vast saving in space, a possible saving in cost, and with

a new world of illimitable tonal niceties of an entirely new order available to any who want them after the initial equipment is provided—as much of it as has now been provided at Vassar.

Prof. Geer's demonstration of the manual Diapasons was splendid, and that of the Great Mixture alone and with one of the 8' Diapasons was also a most interesting experience, brief as it was. This new Kimball was another object in the visit of many from the Metropolis, and aside from hearing very briefly the excellences of the Diapasons, Mixture, and reeds, we could have wished for an additional hour with Prof. Geer in his demonstration of the organ itself, for his method of talking to his audience and playing to demonstrate each point briefly but completely was most acceptable. The stoplist will be found in June 1932 T.A.O.

The Hall's equipment is unusual. The auditorium comprises a combined ground-floor and rear gallery; there is only one "level," and it's not level at all but inclined sharply so that the lecturer from the stage can see every student in the Hall. The equipment includes the 4-87-4939 Kimball with automatic player, Ampico reproducing piano, phonograph, disappearing stage for orchestra (in reality a huge elevator which carries stage furniture out of sight), complete controls for scenery in amateur theatricals, motion-picture machines, and stereopticon. There is to follow in due course a control-table for the lecturer so that all these instruments may be operated by the lecturer in any way he desires without leaving his desk or giving verbal orders to an assistant.

The newly awakened interest in organ matters calls for a new technique of demonstrating new organs. Whoever planned the elements of the Vassar Rangertone demonstration had the germ of an idea that is well worth development. Its briefness left a desire for more of the same type of demonstration—each point illustrated with a few measures, a chord, or a note from the organ itself. Had Prof. Geer taken an hour instead of but five minutes to demonstrate the various voices of the new Kimball with the Rangertone, his audience would have been treated to something profoundly interesting—and entirely new. Train connections kept the program to its narrow limits.

The day has passed when, again speaking for myself alone, I am willing to think I know what an organ

ensemble means and what the organ's solo qualifications are after merely hearing a few pieces played on the new instrument. I would like to see new organs dedicated not with recital programs but with builder and organist at the console going through the instrument word by word and pipe by pipe.

How much space? The 32' Rangertone low-octave occupies somewhere in the building a space sufficient to erect four frames, each 2' wide, 6' high, and 2' deep; and somewhere in the actual pipework chambers another space sufficient to accommodate a frame 6' wide, 6' high, and 2' deep. The only space consideration is of course this latter, which is the loud-speaker equipment in the organ; the producing equipment can be adequately housed in the coal-bin or up on top of the roof. Personally, I believe the thing that makes the 32' Rangertone more than just a substitute for pipes is Capt. Ranger's ability to provide a pianissimo or a fortissimo 32' tone at will and keep that tone constantly under control. So far as tuning is concerned, that is accommodated by twelve tuning-elements on the Rangertone. But these will practically never have to be retuned once they have been matched to the organ, as this tuning will maintain a middle position between the relative divergent pitch-changes with temperature between the regular organ woods and metal.

So far as blend is concerned, I am perfectly satisfied, now that I have heard an actual 32' Rangertone with and against actual organ pipes, that it blends perfectly. It would not surprise me to learn that more critical judges than myself will some day be saying the Rangertone has an advantage in its purity of tone and complete elimination of breathiness or fuzziness that sometimes marks large Pedal pipes, and another advantage in its decidedly quicker speech.

—T.S.B.

—NEWARK, N. J.—

Walter N. Waters gave a program of liturgical music Jan. 19 in St. Patrick's Cathedral, with his choir of 60 men and boys of the Passionist Monastery, Union City. The program included the Kyrie, Gloria, and Sanctus from the Op. 151 Mass of Rheinberger; Mr. Water's own "Veni Creator," "O Salutaris," and "Alleluia"; Mozart's "Adoremus Te"; Casciolini's "Sanctus" and "Benedictus." The program was part of a series of evenings devoted to the study of Catholic music by organists of the Newark diocese.

*Service Analyses: Article 4:*

## St. James', Philadelphia

An Endeavor to Discuss Methods and Results as Exemplified  
By Famous Organists and Churches

**E**VEN in good times we never received so large an amount in so short a time, said the calendar. The church kitchen has been supplying food for several hundred families three times a week. "At the back of the church is a cedar chest . . . when you come to church bring with you cans of food. Surely nearly everyone can do this much . . . another way to help." A Christmas box to the clergy of western Nebraska; a well-filled Christmas stocking to each of the thirty men in the Chestnut Hill Home for Consumptives; Christmas-dinner baskets costing \$6 "for our own poor."

This is the St. James' conception of Christianity. The first three pages of the calendar were devoted exclusively to these things; the fourth gave the morning and evening services. That kind of a church is the real thing. It does not preach Christianity, it practises it.

The prelude was being played by Mr. Ernest White on a classic-toned organ; it was superb organ playing, clean-cut, elegant, devotional; meditative rather than fortissimo. The church itself is beautiful, a fine combination of the old and the new, the new consisting of indirect lighting, perfectly clean stone walls that look as though they had been freshly sanded, dark-colored wood ceiling as though freshly wiped with an oiled cloth, rich but not overly large windows, gilded organ pipes on each side of the chancel, and altar equipment that seemed worthy of its purpose. These things put us in the mood at once.

The choir of about 34 voices entered in processional but the opening hymn was not sung till they were in their places. The hymns were played through to announce them each time. Mr. White stops his organ with the voices at the end of each stanza; all ending together and all beginning together on the hymns is the only satisfactory method yet devised. We saw a few congregational lips moving, but heard no member join the choir in the singing. Hymns and ritual music seemed to be tolerated, not musically chosen. The service seemed to center itself too much on the sermon; there was not nearly enough beauty in the service itself. That explains

the lack of young men and young women in the congregation. Spirits must be fed by a church service, or men and women in their prime will not attend. The sermon in St. James' was splendid enough, but its setting was too dry. Mr. White should be instructed—and then permitted, without interference of any sort—to musically enrich and beautify that service, even if in the process he has to throw out a few unused and totally useless bits of furniture commonly called *It Shall Be Done*. That is, the Sunday services of St. James' should be made to serve humanity first, and then if the Prayer can be served too, well and good; if not, then the Prayer Book and not humanity should be sacrificed. There are many churches too timid to venture on any such path, but St. James' has already proved its strength.

How to do this. First, by preventing the sexton's interference with the preacher (which is obvious), by preventing the organist's interference with the preacher (which is also obvious), and by preventing the preacher's interference with the organist (also increasingly obvious). This could be done by instructing Mr. White to assume autocratic control of the hymns and all ritual music, with the one aim of making that music mean more, artistically, to the service as a service. I can see no more reason for the congregation's wanting to sing parts of the service than I can for their wanting to preach part of the sermon or tend the furnace part of the time.

The choral amens were few and far between, but they were prompt and vigorous. The clergy's brief effort at intoning was rather off key; it had best be omitted. After all, the church service ought to be trying to help humanity a great deal more and perpetuate the notions of a dead generation a great deal less. Here we had plainsong melody, done by the choir, and effective. That's the very old. But it has proved its worth. And we had also certain rather tedious formulas to go through with that had been gone through with thousands upon thousands of times and were sufficiently shop-worn to hold no attraction for men and women in early youth. The Christian religion is the one thing

that has proved itself a reality to the youth of today; to make sufficient modifications in our ritualistic interpretations to retain a grip on young minds would seem to be the one great duty, if not also opportunity, of the church.

A fine church atmosphere prevailed throughout. Perhaps slightly insincere in spots, but brilliantly genuine for the most part. The anthem was Philip James' "I have considered the days of old"; it was done with great contrasts, real dynamic strength, and splendid use of the organ. It takes a good organist and a good choir to be able to do all Mr. White did with this sterling anthem; it fitted the service perfectly.

Two-thirds of the congregation left before the communion service—perhaps an indication that forms and ceremonies are rapidly losing their one-time place of importance. No names of clergy or musicians adorned the calendar anywhere, though Dr. Joseph Fort Newton was given as the preacher and Rev. John Mockridge was mentioned in the announcements concerning the Christian charities; Mr. Ernest White's recitals were called to mind in two notices. Otherwise names were not mentioned as in most calendars. This too seems wholesome and genuine.

Dr. Newton spoke eloquently and convincingly, on a subject of live interest. If he carried notes into the pulpit he was so conversant with and enthusiastic over his theme that it was not necessary to refer to them. Had the dry bones of the ritual been thrown out and Mr. White been given freedom to surround the Scripture readings and the sermon with spiritually inspirational music, I would have left with the impression that I had been to a religious service instead of a rather badly unsupported lecture. St. James' has cut its real service down to such point that all we have left is dry ritual (crammed through), one lone anthem, and a big long address.

The choir of boys and men do splendid work and are to be congratulated. It is no lack of respect for their work to admit that I still prefer the adult chorus. In fact I believe the men of this or any other boychoir would give hearty support to a statement that they sing more expressively, more masterfully than boys can. It would be indeed rash to claim that boys with three or four years of training can ever hope to sing as beautifully or effectively as an adult can after vastly longer



periods of vocal effort. I believe for most churches the boychoir tradition is a hindrance, not a help. The wonder of it is that any boychoir can be trained to perform such a work as the James anthem with such conviction as Mr. White's choir manifested.

St. James' is one of Philadelphia's splendid churches. Its music traditions were founded by the late S. Wesley Sears. No finer organ playing nor more eloquently expressive choir work could be supplied than the church now enjoys under Mr. White's direction. Everything in the church is beautiful, sincere, eloquent, excepting parts of its ritual. In those parts, neither clergy, musicians, nor congregation have any interest; why not change them?

The congregation was large; no signs of loss of interest in St. James'. Here's a church in which plainsong melodies and Philip James' anthems are alike contributors, and yet there's a plain cedar chest in the back and the congregation is invited to bring cans of beans and soup to feed the poor. Cans of soup and beans are going to church on Sunday in Philadelphia. "Surely nearly everyone can do this much!" exclaims the calendar. No, unfortunately, only so very few churches can do that much for suffering humanity today.

St. James' Church is working too hard to have time for worry. And with it all, it presents a classic service of real force—a power for good in the hearts of those who attend.

Mr. White is a very young man who has somehow or other learned to work. A false note or a Dudley Buck legato from his fingers would be as startling in St. James' as would the Sextette from Lucia set to "sacred" words. Here are a church and organist who have found themselves, and settled down to work. They fit the picture perfectly. And the picture is a classic, a masterpiece that needs only a better frame to set it off eloquently.

Some seasons ago St. James' had quite an unusual and effective combination in its supplementary mixed chorus of 22 voices, with two special rehearsals each week; this chorus sang alone at the evening services, the boychoir taking care of the morning and afternoon, with the chorus' help at the morning service, singing from the rear of the church. Many special effects were then available in descant and faux-bourdon.

The choir now consists of 25 soprano boys, 6 altos, 3 tenors, and 4 basses. The boys in various groups rehearse Mondays, Wednesdays,

Fridays, and Saturdays, with the men at the Friday rehearsal.

The organ was built in 1904 by Hutchings, to which was added an Austin console in 1927 when the instrument was otherwise extensively improved, making it now a 4-58. We shall have something more to say about this evolution in other columns. —T.S.B.

#### ORGAN EVOLUTION

What Mr. White did to a 1904 organ to make it serve 1933 better is an interesting story which we tell partly by reconstructing the original stoplist and more interestingly by quoting Mr. White's own comments. Mr. White says:

"The first thing was to remove a number of panels from the organ cases. The whole thing was very bottled up—and the few extra holes thus made helped a great deal.

"To increase the color possibilities of the Swell and Choir the 2' registers in both divisions were changed. In the Swell the low 27 were left unison 2' (so as not to interfere when coupled to the Pedal) and the rest of the pipes were moved into Tierce position. In the Choir the bass was similarly left unison, and the treble made to speak as a Larigot.

"The soft Swell Voix Celeste is made from a set of Fugara pipes, the tone of which was not much use as a 4' stop, but is most useful in its present position.

"The Swell 4' Gemshorn was originally in the Choir, but on account of the particularly fine quality of the other 4' voice in that division, it could be spared. (Also I needed the holes for the Quintadena.)

"The Choir Quintadena came from the Swell, where it was almost useless; but in its present position, near the front of the chamber it speaks out well, both as to body and color.

"The Swell Aeoline (Dulciana type) was moved to the Great in

PHILADELPHIA, PA.

ST. JAMES' CHURCH  
*Hutchings Organ, 1904*  
*Austin Console, 1927*

V 54. R 59. S 59. B 5. P 3467.

PEDAL: V 5. R 5. S 10.

32 Bourdon  
16 DIAPASON 32w  
BOURDON 51  
CONTRABASS 44  
VIOLONE 44

10 2/3 Bourdon  
8 Contrabass

16 Violone  
8 BOMBARDE 44  
Bombarde

GREAT: V 14. R 16. S 14.  
UNEXPRESSIVE

16 DIAPASON 61  
8 DIAPASON-1 61  
DIAPASON-2 61  
CLARABELLA 61  
ECHO GAMBA 61

5 1/3 QUINT 61  
4 PRINCIPAL 61  
HOHLFLOETE 61

2 2/3 TWELFTH 61  
2 FIFTEENTH 61  
III MIXTURE 183

15-19-22  
16 TROMBONE 61  
8 TRUMPET 61  
4 CLARION 61

SWELL: V 17. R 20. S 17.

8 DIAPASON 61  
OPEN FLUTE 61  
GEDECKT 61  
SALICIONAL p 61  
VOIX CELESTE p 49  
V. D'ORCHESTRE mf 61  
VIOLE CELESTE mf 61  
ECHO VIOLE pp 61  
HARMONIC FLUTE 61  
GEMSHORN p 61

1 3/5 TIERCE 61  
IV DOLCE CORNET 244

15-17-19-22  
16 FAGOTTO 61  
8 TRUMPET ff 61  
HORN f 61  
OBOE 61  
VOX HUMANA 61  
Tremulant

CHOIR: V 12. R 12. S 12.

16 GAMBA 61  
8 DIAPASON 61  
CONCERT FLUTE mf 61  
ROHRFLOETE p 61  
QUINTADENA 61  
GEIGEN PRIN. 61  
DULCIANA 61  
UNDA MARIS 61  
4 FL. TRAVERSO 61  
1 1/3 LARIGOT 61  
8 TRUMPET 61  
CLARINET 61  
Tremulant

#### PROCESSIONAL

8 DIAPASON 43  
SOLO: V 5. R 5. S 5.  
8 DIAPASON 61  
GROSSFLOETE 61  
VIOLONCELLO 61  
V. CELESTE 49  
TUBA 61  
Tremulant

#### COUPLERS 36:

Ped.: G-8-5 1/3-4. S-8-4.  
C-8-4. L-8-4.  
Gt.: G-16-4. S-16-8-4.  
C-16-8-4. L-16-8-4.  
Sw.: S-16-4. L-16-8-4.  
Ch.: S-16-8-4. C-16-4. L-16-8-4.  
Solo: G-8. L-16-4.

#### ACCESSORIES

Combons 45: P 5. Tutti 12. Manual divisions 28.



THE ORIGINAL  
ST. JAMES', PHILADELPHIA

## GREAT

- 16 Diapason  
8 Diapason-1  
Diapason-2  
Doppelfloete  
Clarabella  
Gamba  
4 Principal  
Hohlfloete  
2 2/3 Twelfth  
2 Fifteenth

## III

- Mixture  
16 Trombone  
8 Trumpet  
4 Clarion

## SWELL

- 16 Bourdon  
8 Diapason  
Horn Diapason  
Gedeckt  
Quintadena  
Salicional  
Voix Celeste  
Viole d'Orchestre  
Aeoline  
4 Harmonic Flute  
Fugara  
2 Fifteenth  
IV Dolce Cornet  
16 Fagotto  
8 Horn  
Oboe  
Vox Humana  
Tremulant

## CHOIR

- 16 Gamba  
8 Diapason  
Concert Flute  
Rohrfloete  
Geigen Principal  
Dulciana  
Unda Maris  
4 Flauto Traverso  
Gemshorn  
2 Fifteenth  
8 Oboe  
Clarinet  
Tremulant

## SOLO

- 8 Diapason  
Grossfloete  
Violoncello  
4 Flute  
8 Tuba  
Tremulant

place of a large German Gamba. The change of pressure on the Aeoline was enough to make it speak almost as a string, so it was renamed Echo Gamba. In the Swell there is now a set of Kimball string pipes of Echo Viole quality. These pipes are remarkably keen, but very softly voiced. The shutters are good, and with the chamber closed the effect is remarkably "echo," but with a fairly good crescendo possible. Used with

soft stops this rank imparts a little definiteness without unduly influencing the quality. Too bad it hasn't a Celeste!

"The old Great Gamba now appears as a Celeste to the Solo string, which previously was but a single rank. These pipes are in the holes of a 4' flute, which on this division could well be spared.

"The Swell Open Flute was originally a Horn Diapason, one of those stops whose mission in life is to make muddy any passage in which it is used. It was nearly a flute anyway—so a little work made it into a valuable flute, fine for a solo, or color passages. Makes a fine French Horn!

"The reeds in an old organ are usually the problem—but this instrument has had very intelligent care, and enough cleaning so that they are fairly well preserved. The Swell needed extra power—so the Bourdon gave way to a new Trumpet.

"Due to unfortunate planning in the original organ the Solo pipes are enclosed with the Swell—and nothing short of a complete rebuild would be able to get them out! A more diabolical arrangement was never thought of. With this handicap to overcome, the only good possibility was to increase the tone of the Choir Organ so that it could be used as a small Swell to bridge the gaps in tone leading up to and away from the Solo. For this purpose the Choir Orchestral Oboe was replaced with a set of Trumpet pipes.

"Since hearing the remarkable effectiveness of the Quints on the Great Organs of Harvard University and St. Mary the Virgin in New York, I determined to do something about a Quint on my own Great. There was a Doppel-flute, as a second 8' flute—a stop of no particular beauty or usefulness; I rearranged the pipes so that they would speak at quint pitch, and with a little regulation it turned out remarkably well, doubtless on account of the good acoustical conditions.

"The Great upper-work has all been increased in power, particularly the Fifteenth and Mixture.

"I regret the lack of 4' tone on the Pedal and the fact that there is no borrowing of manual 16' to that division. I haven't been able to get around this yet! However I have each manual division coupled to the Pedal at 4' and this in a measure makes up for the lack of 4' Pedal tone, though of course

some real 4' Pedal tone would help greatly."

## NEW YORK RECITALS

As given on page 50 of January T.A.O. Mr. White played four recitals on the new organ in the Church of St. Mary the Virgin, New York. The audience increased steadily, with the exception of the last program, given on the evening when the blizzard began its visit.

There is not room for a detailed critique, but Mr. White plainly shows the Farnam influence in the niceties of technic on such compositions as the Bassani Larghetto, and in the vivid colorings of occasional sections of the Bach Partita. In other compositions, such as the Karg-Elert Landscape and the Vierne Divertissement, he strikes out on an interpretation and registration particularly his own. In the Maleingreau Praetorium Tumult he displays a dramatic dash and fervor that are most satisfying, and emphatically of his own temperament. His undertaking such a group of severe programs displayed more respect for some of the organ composers than they merited and made his task as recitalist the more difficult, but that task was performed with competence, zeal, and even fervor, much to the credit of the coming generation of players which he represents with outstanding success.

Of the twenty compositions on the first and last programs (which alone are under discussion) there were four which most successfully displayed the range of styles: first, the tumultuous Maleingreau, played with dash and fire; second, the calm Larghetto of Bassani, which showed a delightful poise and clean-cut technic; third, the Bach Partita, which brought forward some highly colorful registration of the variety that adds so much to an audience's enjoyment of the organ and helps atone for the purposely stern and perhaps cold colorlessness of Diapason tone; and fourth, the Karg-Elert Landscape, with its mood-painting done with such convincing poetry.

When ancient organ literature can be done with such artistry as the Bassani it proves its worth in spite of its simplicity, which also may be said of the ultra-simple Flute Solo of Thomas Arne; on the other hand Diapasoned choral preludes of Pachelbel and Largos of Wesley seem but to turn again to bite the hand that pats them with

public performance. All the more credit to Mr. White for his success in overcoming such handicaps. He fully earned his place in the front ranks among those of the coming generation who are soon to bring a new day in organ playing.

### Paris in Review

Something about Organistic Affairs in the French Capital

By VIRGIL FOX

**P**ARIS is the promised land for an organ student. We have but merely to turn around to hear a Widor, a Dupre, a Vierne, or a Bonnet. It is only fitting to mention first the oldest and most highly-respected Widor, now at the age of 88 and in his 63rd year at the 5m in St. Sulpice.

Widor plays the high mass every Sunday morning. The last time I was there his usual admiring audience was gathered around the console; he played a Bach Chaconne and a work just written that week. Mr. Dupre tells me Widor is very active at the Institute; he lives there, composes a little, teaches a little, incidentally eats but little, and spends most of his time compiling historical data for the Institute.

For 63 years Widor, they say, has played the Variations from his *Gothique* at the midnight mass on Christmas Eve in St. Sulpice. Last year Mr. Dupre continued the tradition by playing the Variations at the Christmas Eve service and the next morning Widor himself played them.

Mr. Joseph Bonnet this year is abandoning most of his recital touring so that St. Eustache may hear its rebuilt and modernized organ—an organ that has been silent for five years. Mr. Bonnet will give a series of afternoon recitals at St. Eustache this spring, beginning in April. It is his intention to do the complete Bach at St. Eustache during the masses, a task already carried considerably forward.

Mr. Vierne is in bad health, but none the less he has been fairly active in recitals, among which was one on the 3m exposition organ in the Cavaille-Coll factory for the Ar-

gentine government. And an unusual recital was that on the "lamp organ," as Parisians call the new instrument built on radio tubes instead of pipes. During March Mr. Vierne will play at Cannes, in his Mass for two organs and mixed chorus. March 6th at Menton he will play the new organ by Kuhn of Switzerland, and later that month he opens an organ by Convers in a theater in Marseilles which has been rebuilt by Forfourvers. April 6th he plays at Notre Dame for that growing organization, the Friends of the Organ.

The blindness that has been increasing for years has now become complete, but he still handles the cumbersome Notre Dame console without aid of others. In conversation with me he often reflected a great affection for America and Americans, and especially does he feel the loss of Lynnwood Farnam, whose death seems to have been a very great shock to him personally. From chance remarks I believe Mr. Vierne intends to continue his organ compositions in the larger forms—who knows but that a 7th or 8th will soon come?

Mr. Marcel Dupre is the busiest of them all, but I must leave his activities for a later letter.

Mr. Vierne's programs this season have been composed entirely of the following works, he assures me:

Bach: Fantasy and Fugue Gm, Passacaglia, Toccata Dm, Preludes in Bm, Am, and D, twelve choral-preludes (not identified).

Franck: the 3 Chorales, Piece Heroique, Pastorale, Finale Bf, Prelude-Fugue-Variations.

Saint-Saens: Prelude and Fugue C, Benediction Nuptiale.

Widor: Variations, Adagio, and Toccata from the 5th; Finale from the *Gothique*.

Vierne: any or all. Mr. Vierne says he is most frequently requested to include his Westminster Carillon on his programs.

Americans will favorably recall also Mr. Andre Marchal as one of their visitors. I am able to give two of his programs, the first on Jan. 30th in St. Merry's, Paris, on the restored Cluquet organ; the second late in February on a 3-50 rebuilt organ in Kartauserkirche, Cologne.

### IN PARIS

Lebegue, Les Cloches  
Daquin, Noel No. 10  
Handel, Fugue Em  
Bach, Pastorale  
Franck, Chorale No. 1  
Vierne, Chorale No. 2  
Dupre, Bretonne: Berceuse  
Saint-Saens, Prelude and Fugue Ef

Bach, Des Profundis (with trombones)

### IN COLOGNE

Lebegue, Les Cloches  
Couperin, Saraband en Canon  
Grigny, Recit de Tierce en Taille  
Marchand, Fond d'Orgue  
Daquin, Noel avec Variations No. 6  
Titelouz, Verset Ave Maris Stella  
Raison, Trio en Chaconne  
Clerambault, Basse de Cromhorne  
Recit de Nazard  
Caprice sur les Grand Jeux  
Bach, Sonata 2  
Balbastre, Joseph est bien Marie  
Improvisation in sonata form



### —NEW SOUNDBOARD?—

Noel Bonavia-Hunt in a letter to Musical Opinion, London, announces that he has designed a new type of soundboard for Diapasons "which discharges wind to the pipe-foot in such a manner that not only are the effect and volume on, say, 3" pressure equivalent to those producible from double the pressure on any other type of soundboard, but the actual tone quality resulting far transcends anything that has been achieved hitherto."

### —POISTER SYMPHONY—

Arthur W. Poister's new Choral Symphony "is a major work of great intrinsic worth which merits being programmed by leading orchestras elsewhere which are housed in concert halls possessing suitable organs," writes Frank H. Colby, Editor, in Pacific Coast Musician after the first performance of the work by the Los Angeles Symphony late in January. We also learn from the same source: "In his Choral Symphony Mr. Poister treats the organ much in the manner of a solo instrument in a concerto; however he uses it with immensely impressive effect as an integral part of the orchestra itself."

### —THE VITAL THING—

The vital thing in the daily life of everyone not in the millionaire class is thus defined by the Chamber of Commerce of the State of New York:

"Twenty years ago \$1.00 in every \$15.50 earned went to the support of the government. Now \$1.00 in every \$3.00 is so taken. Certainly the tax burden is at the destructive point."

That is, your church pays you \$2400. salary, and \$800. of it is taken in one form or another by the government; when you pay \$24,000. for a new organ, the builder gets only \$16,000.

This doesn't concern organists or organ builders or organ magazines?

### —NOTE—

Mr. Fox is one of our youngest and most brilliant organ students. At Peabody Conservatory he won an astounding series of contests. He is now abroad for a period of study and by editorial request is giving T.A.O. readers a little of the benefit of his own stay in Paris.—T.S.B.

## Ten Years of Farnam and Weinrich

Complete Programs of all Recitals in Holy Communion, New York,  
Played by Lynnwood Farnam and Carl Weinrich

### TEN YEARS

of FARNAM and WEINRICH

Third Installment

Mr. Farnam's Complete Programs

Jan. 7, 1924

Vierne's Third

Jacob, Heures Bourg.:

Sunrise; Vintage;

Shepherds Song; Noon; Rain;

Song of Wine-press.

R. W. Dunham, Minuet Ancient  
(ms.)

Stanford, Installation March

Jan. 14, 1924

Vierne's Fourth

DeLamar, Carillon

Jepson, Masquerade

Karg-Elert, Legend of Mountain

Bingham, Prelude and Fugue Cm

Jan. 21, 1924

Widor's Seventh

Grasse, Serenade A

Bairstow, Meditation A

Barnes, 1: Scherzo

Reger, Gloria in Excelsis, Op. 59;

Benedictus, Op. 59.

Mulet, Thou art the Rock

Jan. 28, 1924

Ferrari, Entree Festive

Mulet, Rose Window

Tournemire, Triple Chorale

Jongen, Improvisation-Caprice

Barnes, 2: Allegro

Ducasse, Pastorale F

Wesley, Holsworthy Church Air

Widor, 1: Intermezzo; Marche Pontificale.

Feb. 4, 1924

Bairstow, Pange Lingua Toccata

Gigout, Scherzo E

Williams, Rhosymedre Choralprelude

Yon, Echo

Karg-Elert, Chaconne-Fugue-Chorale

Feb. 11, 1924

Processional Hymn 525

Grace, Rhapsody Op. 17-1

Widor, 4: Scherzo

R. W. Dunham, Aria C (ms.)

On This Earth, Brahms

Noble, Elegy

Candlyn, Song of Autumn

Reger, Fantasia on Hallelujah, Op. 52

The choir assisted in the program, in the processional hymn and Brahms anthem.

Feb. 18, 1924

Bach Program

Toccata-Adagio-Fugue C

In peace and joy I now depart

Sonata 2

In Deepest Need

Diminutive Harmonic Labyrinth

Toccata and Fugue F

Readers will note that this was the first Bach program played by Mr. Farnam in the Holy Communion.

Feb. 25, 1924

Bach Program

Fantasia G

Wer nur den Lieben Gott

In Dulci Jubilo

I Call on Thee Lord

Toccata and Fugue Dorian

Thou comest now Jesus

O Lamb of God

Sonata 1: Allegro

Fantasia and Fugue Gm

Feb. 27, 1924, the following program was played by Mr. Arthur B. Jennings: Widor, 6, Allegro; Bach, Pastorale, Be glad now, Gigue in A; Franck, Grande Piece Symphonique; Whitmer, Baptismal Music; Gluck, Ballet of Spirits; Franck, Finale Bf.

Dec. 1, 1924

Mason, Passacaglia and Fugue Op. 10

Baumgartner, Idyl

Bairstow, Vexilla Regis Prelude

Schumann, Canon Bm

Karg-Elert, Reed-Grown Waters

Honegger, Fugue Csm

Vierne, 2: Scherzo

Honegger, Fugue

Byrd, Pavan; Woods so Wild.

Dupre, Cortege et Litanie

Dec. 7, 1924, at 3:00 Mr. Farnam played the following program scheduled for Dec. 8.

Dec. 8, 1924

Bingham, Prelude and Fugue Cm

Jongen, Improvisation-Caprice

Maleingreau, Passion Symphony

Mulet, Rosace

Widor, 7: Allegretto

Franck, Finale Bf

Dec. 8, 1924, the following program was played by Mr. Hugh Porter instead of the program scheduled by Mr. Farnam: Purcell, Voluntary 100 Psalm; Bach, Son. 4, Andante, Prelude and Fugue G; Widor, 6, Allegro, Adagio, Intermezzo; DeLamar, Adagietto; Franck, Piece Heroique; Vierne, Scherzetto; Barnes, 2, Finale.

Dec. 15, 1924

Lizotte, Prelude-Choral B

Widor, 8: Scherzo

Ruggles, Angels (ms.)

Vierne, Prelude D; Communion.

Dupre, Prelude and Fugue B

Clerambault, Prelude Dm

Sowerby, Carillon

Jepson, Toccata G

Mr. Farnam transcribed for organ the Ruggles ms. from a Symphonic Suite.

Dec. 22, 1924

Franck, Chorale E

Bourdon, Carillons

Howells, Psalm Prelude, Op. 32-3

Vierne, 3: Intermezzo

Karg-Elert, Legend of Mountain

Dunhill, Chiddinfol Pieces

A. H. Egerton, O Come Emmanuel (ms.)

Gigout, Scherzo E

Reger, Ein Feste Burg, Op. 27

Dec. 29, 1924

Widor, Gothic: Fugue Variations

Dupre, 4 Versets Ave Maris Stella

Boellmann, Ronde Francaise

Maleingreau, Noel Sym.: Finale, Op. 19

Karg-Elert, Cathedral Windows:

Resonet in Laudibus;

Adeste Fideles.

Brahms, Rose Breaks into Bloom

Mulet, Carillon-Sortie D



### DR. DAY'S RECITALS

CANDLE-LIGHT USED EFFECTIVELY IN  
SUNDAY AFTERNOON SERIES

"The series was suggested," writes Dr. George Henry Day of his weekly recitals on Sunday at 3:00 o'clock, "by the fact that there seemed to be an opportunity of doing something worth while at a time when a great many of our Rochester Churches, including Christ Church, had eliminated the afternoon or evening service.

"Only the chancel and altar candles are used. These are sufficient to illuminate the chancel with a soft light which greatly adds to the appeal of the music. The selections are such as will attract the average music lover. From the enthusiastic comments of those who attended I feel that the recitals have been very much worth while."

The organ (in Christ Church, Rochester, N. Y.) is a 3-54 which has an interesting history, as recorded on two brass plates bearing these inscriptions:

"This Organ was originally built for Emmanuel Church, Boston, by E. & G. G. Hook in 1862. A.D. It was placed in Christ Church, Rochester, in 1891 A.D. as a memorial to Mr. and Mrs. D. M. Dewey by their family, the parish making additions and improvements. The chancel was erected three years preceding the completion of the nave to provide for its installation."

"In the year 1920 A.D. through the gifts of parishioners the Organ was rebuilt and greatly enlarged by M. P. Möller of Hagerstown, Md., and the upper chamber for the Swell Organ added. The memorial inscription was placed in 1891."



Many of the old pipes from the original Hook organ are still giving good service. The rebuilding of the organ, done by the Moller factory in 1920, included a large number of new pipes and the addition of a new Swell. The Great which boasts of an unusually fine Diapason family is entirely unenclosed, yet very effective and inspiring in the Church. Dr. Day adds:

"In 1925 some revoicing was done by Mr. Blashfield and a new Gamba of large scale was added to the Great, the old Great Gamba taking the place of the old Swell Salicional. The Mixture in the Swell was softened, and the Dulciana in the Choir tuned slightly flat, making a beautiful Celeste when drawn with the Gemshorn. The Choir is particularly satisfying. It shares with the Great Organ a chamber of large dimensions opening directly into the chancel. The Pedal and Tuba are located behind the Choir, with the Great Organ out front. The Swell is located in the tower, and speaks through a grille high up on the chancel wall. The entire organ is installed on the south side of the chancel opposite the console, giving the organist a splendid opportunity of hearing it. It is conceded to be one of the finest church organs in Western New York."

DR. GEORGE HENRY DAY

CHRIST CHURCH, ROCHESTER, N. Y.

*German Composers*

Bach, Toccata and Fugue Dm  
Handel, Largo  
Schubert, Marche Militaire  
Ave Maria  
Bach, Fugue a la Gigue  
Beethoven, Pathetique Adagio  
Mendelssohn, Spring Song  
Karg-Elert, Clair de Lune  
Mendelssohn, Priests War March

*French Composers*

Franck, Piece Heroique  
Dubois, In Paradisium  
Massenet, Elegie  
Dubois, Fiat Lux  
Debussy, Romance  
Dubois, Cantilene Nuptiale  
Gabriel-Marie, La Cinquantaine  
Widor, 5: Toccata

*English Composers*

Hollins, Grand Choeur  
Elgar, Salut d'Amour  
Calkin, Intrada  
Harris, Berceuse  
Best, Church Festival March  
Lemare, Pastorale  
Wolstenholme, Allegretto  
Sturges, Meditation  
Fletcher, Festival Toccata

*American Composers*

Lawrence, Joyous March  
Sykes, Canzonetta  
Clokey, Canyon Walls

Banks, Meditation  
Barnes, Toccata Gregorian  
Hanson, Vermeland  
Beebe, Springtime Sketch  
Day, Vesper Chimes  
Demarest, Song of Thanksgiving

*Russian-Scandinavian*

Rachmaninoff, Prelude Csm  
Grieg, Morning  
Dvorak, New World Largo  
Grieg, Ase's Death  
Jarnefelt, Praeludium  
Sibelius, Finlandia  
Tchaikowsky, Chanson Triste  
Grieg, Notturmo  
Schminke, Marche Russe

*Italian Composers*

Rossini, March of Priests  
Scarlati, Pastoral  
Ferrari, Prelude  
Paganini, Moto Perpetuo  
Braga, Chanson d'Angels  
Verdi, Grand March  
Yon, Primitive Organ  
Bivona, Barcarolle  
Yon, Pedal Etude No. 1



\*LUTHER T. SPAYDE

SWINNEY CONSERVATORY

*Monday: English*

Grace, University Revery  
Wolstenholme, Allegretto  
Faulkes, Ein' Feste Burg  
Bairstow, Evening Song  
Fletcher, Fountain Reverie  
Meale, Serenade at Sunset  
Goss-Custard, Gondoliera  
Ar. Miles, Drink to Me Only  
Coleman, Londonderry Air

*Tuesday: French*

Franck, Cantabile  
Durand, Gavotte-Pastorale  
Pierne, Guardian Angel  
Guilmant, Lamentation  
Bonnet, Romance sans Paroles  
Debussy, Reverie  
Widor, 2: Pastorale  
Massenet, Angelus

*Wednesday: German*

Wagner, Evening Star Song  
Beethoven, Sym. 7: Allegretto  
Bach, O Mensch bewein'

*In dir ist Freude*

Arcadelt, Ave Maria  
Wagner, Dreams  
Gluck, Orpheus: Air

Handel, Largo  
Karg-Elert, Clair de Lune

Reger, Benedictus

*Thursday: American*

*Spirituals:*

Nobody Knows de Trouble  
Deep River  
Swing Low

Yon, Hymn of Glory  
Dickinson, Berceuse  
Kinder, In Springtime  
Dunham, Quiet of the Forest  
Ceiga, Clouds  
Spayde, Memories

Mr. Spayde's recitals are another example of the modern use of organ literature and the organ as a recital instrument. This series was played primarily for college students whose spirits were very likely to be in dire need of something soothing as they contemplated that great and noble institution, the College Inquisition. We quote Mr. Spayde's letter:

"These recitals were played at 4:30 on the afternoons of examination week (Jan. 23-28) at Central College, Fayette, Mo., a coeducational institution of over 500 students, supported and controlled by the Methodist Church South. They were given in the College Church, a large stone structure of English Gothic type, located on the campus. Because of the deep stained-glass windows, the church was very dark at the time the recitals were given, and only sufficient illumination was used so that the audience might read the programs. Students were permitted to enter or leave between numbers. Applauding was not allowed.

"The numbers used could all be classed as good music, though practically none of them was high-brow. Each recital was opened and closed by the playing of the chime peal on the organ Chimes and the opening and closing numbers were of a quiet nature. Only one or two numbers used any large volume of tone, consequently the title of the series was Vesper Organ Meditations.

"A great many students who had never shown any appreciation of music nor attended any of the many recitals given by members of the faculty and advanced students of the Conservatory, attended more than one of these recitals. Last year I presented a similar series during examination week, but the average attendance this year was 30% greater by actual count. Dr. Robert H. Ruff, president of the College, has expressed his appreciation of the value of these recitals, especially in times like these, when the students were worried about their examinations."

## Critiques

E. POWER BIGGS

Bach, Fantasia and Fugue Gm  
Jesu joy of man's desiring  
Haydn, Sym. D: Air and Variations  
Reubke's 94th Psalm Sonata  
Karg-Elert, Reed-grown Waters  
Nun danket alle Gott  
Vierne, 6: Finale  
The recital in St. Thomas' Church Jan. 29 was the assertion of Mr. Biggs' presence in the heavyweight



class of organists because it included both the Great G-minor and the Reubke Sonata. Done in any manner these two are still good for years to come—good excuses for giving organ recitals, if any were needed. The rest of the program was a balanced offering of the piquant and the genial, the mystic and even the hilarious comedy of a Karg-Elert Choralprelude. If any one wishes to dispute the broad burlesque of these choralpreludes let him. One wit says they are mis-spelled; it ought to be Choral Preludes. For us they are full of the healthy vulgarity of low comedy. The poet of the Lake Pastels and the enchanted forests becomes a clown in the treatment of custom-made material.

But let that be. Mr. Biggs is an exuberant youthful organ player with technical ability to make a small matter out of a great work; it is likely that in years to come he will play these same works in quite a different manner. The G-minor sounds bigger and is easier heard when played less breathlessly. As a rather constant listener, who is always ready to travel a few miles on muleback to hear the G-minor, we welcome each new interpretation but we've found that the most satisfactory tempo for our simple taste is one at which we can whistle the tune. If there is no other rule for the speed of the G-minor we respectfully offer the idea. The performance here in point was active, rhythmic and of a lively registration, but neither bold nor yet intimate.

The Reubke Sonata was done at a brisker tempo than we've heard before. In some spots we thought this an improvement over tradition but considering some dynamic extremes which occur in this piece it might seem advisable to either level the pianos and fortes or else give the ear more time to digest them. Mr. Biggs' performance was exciting and plentifully dramatic and he refused to sentimentalize over a slow movement.

The Vienne Finale is a showy production in the Vienne manner of big things but its primary effect upon us was only to show how music on the organ can be forceful when the fingers are scarcely touching the keys, in contrast to the aimless laboring of the Karg-Elert which preceded it. Otherwise it could scarcely be said that this number reached us clearly. Mr. Biggs brings a freshness in his manner and shows promise in his facility.

—AA. BURR

—N. Y. UNIVERSITY—

Alfred M. Greenfield conducted the Glee Club of 50 men in a concert

in Town Hall, New York, with a varied and interesting program. Hodie Christus Natus est, Sweetlinck

Break forth O Beateous, Bach Rejoice, Byrd

Christians Hark, arr. Darcieux

Sleep of Child Jesus, Gevaert

First Nowell

Virgin's Slumber Song, Reger

Bring a Torch, trad. French

Happy Bethlehem, Donostia

Christmas Carol Fantasia, Williams

Crusaders, MacDowell

From the Sea, MacDowell

Dance of Gnomes, MacDowell

Steal Away, arr. Stoessel

Religion is Fortune, Stoessel

Swing Low, arr. Stoessel

Torchbearers, Bissell

Knights Procession, Wagner

Coronation Scene, Moussorgsky

Palisades, Genns-Woodruff

Theodore M. Everett sang the solo part in the difficult and not too interesting Vaughan Williams "Fantasia," and Randolph P. Weyant in spite of singing with the Club through the whole program did his tenor solos with such success as to win unusually hearty applause.

A Glee Club of young men who have things other than music uppermost on their minds is a difficult choral body to handle, but Mr. Greenfield secured a degree of interpretive excellence that was at times worthy of being called marvelous. He conducts without baton, makes a very agreeable appearance before his audience, and uses both his hands and face to draw from his singers a response that is as hearty as it is effective. The interpretations were expressive beyond the usual degree to be expected from the average college glee club.

Especially attractive concert numbers were the Darcieux "Christians Hark," MacDowell "Dance of the Gnomes," and Stoessel arrangement of the spiritual "Religion is a Fortune" (published respectively by E. C. Schirmer, Schmidt, and Birchard).

Better glee club work can hardly be expected of any group of young college men till composers and arrangers of music for men's voices take a little more of their share of the work instead of passing it, as most of them now do, over on the top tenors. It is easy to write music for men's voices if one is indifferent to the question of what is possible for the average man's voice to do. Until composers and arrangers do their part with greater under-

standing, we can dare not condemn young tenors because they cannot sing top A's all evening long and maintain true pitch and good tone. Under present circumstances, Mr. Greenfield's New York University Glee Club deserves 100% commendation for splendid performance.—T.S.B.

#### DR. WILLIAMS' RECITAL

By STANLEY ARTHUR DAY

Even in New York, where the opportunities to hear the works of the masters are numerous enough, it is none the less a compelling experience to listen to a recital such as that given by Dr. David McK. Williams under the auspices of the Guild on Jan. 16 in St. Bartholomew's. The subdued yet beautiful surroundings of that magnificent example of Byzantine architecture contribute a most fitting atmosphere, and Dr. Williams, a musician of scholarly attainment, lends proper balance in presenting a satisfying and well-chosen program with technical facility and a keen perception of emotional values. Dr. Williams played not only works of the masters but included compositions from the modern French school and one from our own modern American. He interpreted each one with breadth of understanding; his playing of counterpoint made one feel that this was the breath and pulse of life itself.

#### THE PROGRAM

Handel, String Con. 12: Andante

Handel, Organ Con. 5: Allegro

Bingham, Prelude and Fugue Cm

Bach, Sonata 5

Bach, Nun komm' der Heiden

Do., 2nd version

Dupre, Two Versets

Vienne, 5: Finale

The second of the Bach choralpreludes and Dupre Versets are the A.A.G.O. 1933 test pieces, and the Bach Sonata and Bingham Prelude and Fugue are the F.A.G.O. The discerning audience was delighted by the fluent ease with which Dr. Williams played these difficult works and the Finale of Vienne; all are works which place unusual technical difficulties before the organist. Dr. Williams showed complete mastery over his program material, and his vision and understanding reached far beyond.

#### —DATA WANTED—

"Can you tell me the periods during which the Roosevelt and Farrand & Votey firms operated, and whether or not there is a record of organs built by them? I am particularly interested in any of their installations in the vicinity of Washington, Baltimore, Philadelphia, and Richmond."

- GROTON, MASS.  
UNION CONGREGATIONAL CHURCH  
*Estey Organ Co.*  
V 29. R 31. S 43. B 11. P 1991.  
PEDAL: V 2. R 2. S 7.  
16 DIAPASON 44w  
Dulciana (C)  
BOURDON 32w  
Gemshorn (G)  
8 Diapason  
Gemshorn (G)  
ECHO:  
16 BOURDON 32w  
GREAT: V 5. R 6. S 8.  
EXPRESSIVE  
16 GEMSHORN 85m  
8 DIAPASON 61m  
Dulciana (C)  
MELODIA 61w  
Gemshorn  
4 OCTAVE 61m  
Gemshorn  
II MIXTURE 122m  
12-15  
ECHO: V 7. R 8. S 8.  
8 SPITZFLOETE 61m  
FL. CELESTE 49m  
QUINTADENA 61m  
ÆOLINE CELESTE 2r  
110m  
4 FLAUTO D'AMORE 61w  
8 ENGLISH HORN 61  
VOX HUMANA 61  
CHIMES 25  
SWELL: V 8. R 8. S 8.  
8 ROHRFLOETE 73w  
GEIGEN 73m  
GAMBA 73m  
SALICIONAL 73m  
VOIX CELESTE 68m  
(From FF up)  
4 LIFB.-GEDECKT 73m  
8 CORNOPEAN 73r  
OBOE 73r  
Tremulant  
CHOIR: V 6. R 6. S 12.  
16 DULCIANA 97m  
8 DIAPASON 73m  
Dulciana  
UNDA MARIS 61m  
HARM. FLUTE 73m  
4 Dulciana  
SILVER FLUTE 73m  
2 2/3 Dulciana  
2 Dulciana  
8 CLARINET 73  
HARP 49  
Harp-Celesta  
Tremulant  
COUPLERS 24:  
Ped.: G-8-4. S-8-4. C-8.  
Gt.: G-16-8-4. S-16-8-4.  
C-16-8-4.  
Sw.: S-16-8-4. C-8.  
Ch.: S-16-8-4. C-16-8-4.  
ACCESSORIES  
Combons 26. Manual combons include control of their one-section couplers.  
Crescendos 4: G-C. S. E. Reg.  
An unusual feature is that the

Echo is made playable from the Great instead of the Choir, thereby releasing the latter's soft colorful solo voices for melody use against the Echo if desirable.

"This organ, manifestly not along classic lines," writes Mr. J. B. Jamison of the Estey Organ Co., "was designed for a church that wanted a variety of softer voices, deeming them more useful than the normal classic organ. However, the Great is really quite good, as the Diapasons 8-4-2 2/3-2 are not at all timid.

"The 16' Gemshorn serves very well as a compromise double; we get farther and farther away from too heavy 16' tone in the Great.

"The 4' metal Liebhichgedeckt in the Swell has a right good scale and the tone has lovely color."

Mr. Ernest L. Mehaffey who dedicated the organ, as already reported in T.A.O., writes:

"The Swell has a fine capped Oboe which Mr. Jamison brought back from England, and a fiery Cornopean. The Diapason chorus on the Great has proved to be just right for the church. The Liebhichgedeckt at 4' in the Swell, a capped chimney flute, has a lovely silvery color."



## Calendar Suggestions

By R. W. D.

"BY THE WATERS OF BABYLON"—Philip James. Lynnwood Farnam used to say this was the finest anthem ever written in this country. I am sure there has never been a better one. For appropriateness of thematic material, brilliance of harmony and originality of the work as a whole I recommend it as ideal for the Lenten season. Not for the mediocre choir, yet without undue difficulties. 11p. Gray.

"O HOLY JESU"—Mackinnon. A beautiful unaccompanied introit of simple, direct qualities which characterize this composer's work. In writing of this kind Mr. Mackinnon is in the top rank. He has an individual manner of expression which can only be appreciated by familiarity. 6p. Gray.

"LORD BRING DAT SINNER HOME"—Clark. Here is an original spiritual possessing the style of Negro music. A rather elaborate though not difficult show-piece which will be of use in some churches. Unaccompanied. 10p. Summy.

"BENEDICTUS ES DOMINE"—Diggle. A practical setting of the canticle.

The average choir will find it suitable for ordinary occasions. 10p. Galaxy.

"NOW SINKS THE SUN"—Parker. The wellknown a-cappella chorus from "St. Christopher." A most effective piece of choral writing in contrapuntal style. 8p.

"GRIEVE NOT THE HOLY SPIRIT"—Stainer. Probably one of the outstanding anthems of the Victorian era. For Lent we know of no better work of devotional nature. Unaccompanied and not difficult. 7p.

"HOSANNA TO THE SON OF DAVID"—Gibbons. To quote from the notes of this new and excellent edition, "This is one of the finest works of the old English school of church music. In its gorgeous riot of melodies it gives a vivid picture of the first Palm Sunday crowd welcoming the entry of Christ into Jerusalem. The climax at the end is one of the most joyous things in all choral music." Six-part, unaccompanied, difficult. 12p. Birchard.

"COME UNTO ME"—Bach. A new arrangement for single choir of the great chorus from "St. Matthew Passion." Any good choir will welcome a simple version available without undue complications. Arrangements by Antoinette Hall. 11p. Galaxy.



FOR THE GREAT 75%

By EDWARD B. GAMMONS

ANTHEMS

for MIXED VOICES

*Advent*

Bach, How shall I fitly meet thee (e)

*Christmas*

Praetorius, Lo how a Rose (g)

Gevaert-Gaul, Gloria in Excelsis (b)

*Epiphany*

Cornelius, The Three Kings (s)

Tye, Sing to the Lord (g)

*Pre-Lent and Lent*

Gluck, Out of the Deep (e)

Terry, Richard de Castres, Prayer to Jesus (c)

Arcadelt, Hear my Prayer (e)

*Holy Week*

Bach, All glory laud and honor (o)

Lotti, Surely He hath borne (e)

Haydn, Shadows were falling (s)

Willan, The Reproaches

*Easter Sunday*

Bantock, Easter Hymn (g)

Bach, Awake thou wintry earth (o)

Thiman, Christ the Lord is risen (g)

*Ascension*

Goss, If we believe that Jesus died (g)

Willan, O King of Glory (o)

*Whitsunday*

Kopylof, God is a Spirit (e)

Attwood, Come Holy Ghost (g)

*General*

Bach, Now let every tongue (e)  
 Bach, Jesu Joy of man's desiring (e)  
 Bach, Grant us to with zeal (b)  
 Bortniansky, How great is Zion (f)  
 Drozdof, Prayer (b)  
 Attwood, Teach me O Lord (s)  
 Holst, Turn back O man (t)  
 Arensky, We Praise Thee (f)  
 Arensky, O praise the Lord (f)  
 Ivanof, Bless the Lord (b)  
 Ivanof, Rejoice in the Lord (b)  
 Purcell, Glory and worship (e)  
 Palestrina, Come let us worship (g)  
 Roselli, Adoramus Te (e)  
 Tchaikowsky, O Thou from whom (d)

Shaw, A Blessing (c)  
 Wesley, Lead me Lord (g)  
 Wesley, Blessed are they (g)  
 Kastalsky, O Gladsome Light (b)  
 Rogers, Seek him that made the seven stars (d)  
 Sowerby, I will lift up (b)  
 Beethoven, Heavens are telling (e)  
 Brahms-Dickinson, Lord lead us (g)

*Additional Material*

Mozart, Ave Verum (d)  
 Bach, Break forth O beauteous (b)  
 Holst, Christmas Song  
 Praetorius, Now is the Old Year (e)  
 Farrant, Lord for thy tender mercies (g)  
 German-Davison, Ye Watchers (e)  
 Shaw, The Day draws on (g)  
 Tchaikowsky, Hymn to Trinity (f)  
 Alcock, When Thou turnest away (o)  
 McKnight-Williams, Darest thou now (c)

Holst, Let all mortal flesh (t)  
 Sullivan, Turn Thy face (g)  
 Mendelssohn, How Lovely

## ANTHEMS

## for JUNIOR CHOIRS

*Unison and Two-Part*

Attwood, Teach me O Lord, s.a. (e)  
 Shaw, How far to Bethlehem, u. (g)  
 Bach, Beside Thy cradle, s.a. (w)  
 English, Coventry Carol, s.a. (e)  
 Handel, Lord of our Being, u. (g)  
 Crotch, Comfort O Lord, s.a. (e)  
 Franck, The Guardian Angel, s.a. (e)

Bach, Come let us all, u. (e)  
 Brahms, Evening Hymn, s.a. (b)  
 Holst, Christmas Song, u. (c)  
 Beobide, Tantum Ergo (e)  
 Handel, O Lovely Peace (e)  
 Marcello, Like as the Hart, s.a. (g)  
 Wesley, Lead me Lord, s.a. (w)  
 Goss, O Savior of the World, s.a. (w)

Parry, Jerusalem, u. (c)  
 Thiman, Eternal Ruler (g)  
 Gluck-Mueller, Lead us O Father (h)

Mendelssohn, In Heavenly Love (b)

*The Publishers*

b Boston Music Co.  
 c Curwen

d Oliver Ditson Co.  
 e E. C. Schirmer Music Co.  
 f J. Fischer & Bro.  
 g H. W. Gray Co.  
 h White-Smith  
 o Oxford (Carl Fischer Inc.)  
 s G. Schirmer Inc.  
 t Stainer & Bell  
 w Wood

T.A.O. readers will afford valuable cooperation if they place their orders for any of these things through any publisher whose name and address will be found in the Directory in the back of this issue. In giving your order, use the list immediately above to indicate to your dealer the publisher of each work ordered.

MRS. FAMEE E. SHISLER  
 MEMORIAL CHURCH, CARY, OHIO  
*A Hymn Service*

A Mighty Fortress, Luther, 1529  
 Now thank we all, Cruger, 1647  
 O God our help, Croft, 1708  
 Come Thou Almighty, Giardini, 1769  
 Rock of Ages, Hastings, 1830  
 Just as I am, Bradbury, 1849  
 O Love that will not, Peace, 1885

The service was preluded by Scripture and prayer, and closed by benediction. Before the singing of each hymn the minister gave a three-minute talk on its origin. "It was a very spiritual service; the congregation was reverent and attentive and many afterwards expressed their joy and spoke of the blessing received."

This simple service bears eloquent testimony to what can be done with limited means if only one's heart is not similarly limited. It was presented with volunteer choir, the

hymns were arranged chronologically, and they told the story of religion from the beginning of time.

(Mrs. Shisler is fortunately situated and can order the minister around as she pleases and he is not permitted to talk back. He's her husband.)



## Service Selections

PROGRAMS from the same organist will not be used in consecutive issues—for sake of variety.

Obvious abbreviations: alto, bass, chorus, duet, harp, junior choir, men's voices, offertoire (off.), organ, piano, quartet, response, soprano, tenor, unaccompanied, violin, women's voices; 3-p, 4-p, 5-p, 3-part writing, etc.; hyphenating denotes duet.

\*Denotes churches whose ministers not only preach the Golden Rule but practise it in giving their organists the courtesy of credit by printing the organist's name along with their own on the calendar.

\*Also indicates the beginning of any morning service given herewith complete.

\*\*Marks the beginning of any musicale, evening, or special service given herewith complete.

The Editors assume no responsibility for the spelling of unusual names.

DR. WM. C. CARL

FIRST PRESB., NEW YORK

\*E. Bach, Son. 2: Adagio  
 Sanctus, Parker  
 Return O God of Hosts, Handel  
 Jesu joy of man's, Bach  
 Schumann, Allegro Maestoso  
 \*\*Handel, Larghetto  
 God is a Spirit, Bennett  
 O Savior Dear, Bach

## Religious Services

Devoted to the New Type of Spiritual Services Founded on Biblical and Other Inspired Utterances

## "PRAISE OF GOD IN NATURE"

Organ: Gray, Fantasia Dm  
 Processional, call to worship, invocation, general thanksgiving.  
 Lord's Prayer chanted.

"The Earth and Man," Dickinson. Litany.

"God of the Dew," Whitmer. Congregational hymn.

"Canticle of the Sun," Beach. Prayer, recessional hymn, benediction.

## "PARABLES OF JESUS"

Organ: Franck, Prelude-Fugue-Variations.

Processional, call to worship, invocation, general thanksgiving.

Lord's Prayer chanted.

"The Sower," Darke. Litany.

"The Lost Sheep," Foster. Congregational hymn.

"The Prodigal Son," Sullivan. Prayer, recessional hymn, benediction.

These services were presented by Harold Vincent Milligan and Dr. Harry Emerson Fosdick in Riverside Church, New York. Unless we are greatly mistaken, Riverside Church was the first, at least in New York City, to present this type of religious service, a service founded neither on a sermon nor on a concert of church music but on a central religious idea supported solely by readings, prayers, ritual, and music.



Schmid, Contemplation  
 \*\*Boely, Andante con Moto  
 Sing Alleluia Forth, Thiman  
 Bless the Lord, Ivanov  
 Renaud, Sortie Ef  
 \*Bossi, Hora Mystica  
 Sleepers Wake, Mendelssohn  
 Voice of one crying, Garrett  
 I waited for the Lord, Mendelssohn  
 Bach, Come Redeemer

MISS MARION CLAYTON

LAFAYETTE PRESB., BROOKLYN

\*\*Tchaikowsky, Finale Pathetique  
 Lord's Prayer, Arensky  
 Lord our God, Lvovsky  
 Credo, Gretchaninoff  
 O gladsome Light, Gretchaninoff  
 Salvation is created, Tchesnokoff  
 Cherubic Hymn, Gretchaninoff  
 Glory to Trinity, Rachmaninoff  
 O praise the name, Tchaikowsky  
 Gretchaninoff, Over the Steppe

DR. CLARENCE DICKINSON

\*BRICK PRESB., NEW YORK

*List of Anthems*

Ring out wild bells, Gounod  
 Along varied paths, arr. Brahms  
 Now burn the stars, Lockwood  
 As the mountains, Dickinson  
 Doubt not thy Father's care, Elgar  
 Like angels that softly, Pache  
 Hallelujah Praise Ye, Franck  
 O Savior sweet, Bach  
 Lord Thou art our God, Dickinson  
 Bless the Lord, Ivanov  
 Because I have been given, Warren  
 Love come down, Morris  
 Praise God, Shaw  
 Holy holy holy, Gretchaninoff  
 Lord be gracious, Merrill  
 What of the night, Thompson  
 Father of men, trad. Breton  
 Lord is my Light, Parker  
 I give you the end, Forsyth  
 Be not afraid, Mendelssohn  
 Turn Thee again, arr. Sullivan  
 A little sun, Dickinson  
 Invictus, Huhn  
 O come, Martin  
 I bind unto myself, arr. Burke  
 Hymn of Praise, Mendelssohn

DR. RAY HASTINGS

TEMPLE BAPTIST, LOS ANGELES

\*\*Mendelssohn, Wedding March  
 Bach, Aria D  
 Schubert, Moment Musicale  
 Wagner, Lohengrin Prelude  
 Incline Thine Ear, Hastings  
 a. Prayer Perfect, Stenson  
 Omnipotence, Schubert  
 Built on a Rock, Christiansen  
 From Heaven above, Schumann  
 Shepherds Song, Roth  
 Clap your hands, Christiansen  
 Praise to the Lord, Christiansen  
 Pax Dei, Coombs  
 Kinder, In Moonlight

EDWIN ARTHUR KRAFT

TRINITY CATHEDRAL, CLEVELAND

*List of Anthems*

Lord is my Light, Maitland

## Notice

*Programs for this department will not be accepted later than the first day of the month preceding date of publication.*

—THE EDITORS

Behold God is great, Naylor  
 Sing praise to God, Whitlock  
 Come now let us reason, Briant

RAYMOND NOLD

ST. MARY VIRGIN, NEW YORK

Mass in D, Haydn  
 Jesu flos matris, D. S. Smith  
 Magnificat Bf, Silas  
 O salutaris, F. Q. Dulcken  
 Tantum ergo, Bruckner  
 Kronungs-Messe, Mozart  
 O salutaris, F. V. Dulcken  
 Magnificat in A, Amy M. Beach  
 O salutaris, J. Noyon  
 Tantum ergo, Boellmann  
 Messe solenne Ste. Cecile, Gounod  
 Ave coeli munus, Lully  
 Magnificat, Vesperae de confessore, Mozart  
 O salutaris, Cherubini  
 Tantum ergo, Op. 11-5, Kromolicki  
 Mass in G, Schubert  
 O sacrum convivium, Bernardi  
 Magnificat in A, Lemare  
 O salutaris, Kromolicki  
 Tantum ergo, Op. 23-4, J. Messner  
 IRA M. RUTH

FIRST CONG., READING, PA.

What of the night, Thompson  
 List to the Lark, Dickinson  
 Shadows of evening, Dickinson  
 O Lord most Holy, Franck  
 Lord is my Rock, Rogers  
 Tarry with Me, Baldwin  
 MISS PAULINE VOORHEES  
 CENTER CHURCH, NEW HAVEN  
 Praise ye the Lord, Arensky  
 Surely the Lord, Burnell  
 Blessed is the man, Rachmaninoff  
 To Thee O Lord, Rachmaninoff  
 Temple of my heart, Snow  
 Clap your hands, Christiansen  
 Now sinks the sun, Parker

Miss Voorhees' choir of 40 voices presented this a-cappella program as the 4:30 service Feb. 5.

DR. DAVID McK. WILLIAMS

ST. BARTHOLOMEW'S, NEW YORK

Cometh earth's latest hour, Parker  
 Communion Service, Parker in E.  
 Magnificat A, Beach  
 Benedictus qui venit, Mozart  
 Dies irae, Mozart  
 In the beginning God, Haydn  
 Sing ye Praise, Mendelssohn  
 Say to them that are, Jennings  
 Ho every one, Martin  
 Deus Misereatur, Williams  
 Communion Service in Ef, Brewer  
 Ring out wild bells, Fletcher  
 Te Deum Ef, A. H. Brewer  
 How radiant shines, Cornelius

Magnificat Bf, Healy Willan  
 Silence in Heaven, Holst  
 Sing to the Lord (cantata), Bach  
 Benedictus es Domine, Noble  
 Jubilate Deo, A. H. Brewer  
 When Jesus our Lord, Mendelssohn  
 Abide with me, Liddle  
 Lauda Zion, Mendelssohn  
 Benedictus es Domine, F. Robinson  
 Jubilate Deo, King Hall  
 Blessing glory wisdom, Bach  
 Magnificat Dm, Walmisley  
 O praise the Lord, Tchaikowski  
 O Lord most holy, Franck  
 Benedictus es Domine, James  
 Many waters cannot quench, Ireland  
 Nunc Dimittis Af, Williams  
 Magnificat, Bach

PRINCETON VESPERS

UNIVERSITY CHAPEL, PRINCETON

Bach, Son. 3: Andante  
 Guilmant, Marche Religieuse  
 Call to worship  
 Sanctus, A. Gaul  
 Invocation, choral amen, hymn.  
 God's abiding presence, Bach  
 Were you there, Burleigh  
 Scripture reading  
 s. I stood on the river, Burleigh  
 Hymn, prayer, choral response—  
 Lead me Lord, Wesley  
 "Meditation":

Bach, Lord hear the voice  
 Burleigh, I'm so glad  
 Hall, Swing Low Sweet Chariot  
 Silent prayer, choral benediction  
 LeJeune, Jerusalem the Golden  
 Bach, Prelude and Fugue Cm

The foregoing program gives the complete materials of one of the Musical Vesper Services sung by the Westminster Choir School under the direction of Dr. Williamson in the Chapel of Princeton University each Sunday at 4:30. The Guilmant and LeJeune organ numbers were used as processional and recessional. The fact that the program prints instrumental numbers and vocal numbers alike between quotes prevents a clear understanding of the service, but we believe we are right in interpreting the Meditation to be as here given, though there is the possibility that the Burleigh or Hall, or both, were sung instead of played. (Is there any more reason for putting quotes around the name of a piece of instrumental music, or a book, or a magazine, than around that of a city or a street or a man?)

In the following service only the music is given.

\*\*Mendelssohn's Sonata Cm  
 O Lord how manifold, Dickinson  
 Come let us worship, Palestrina  
 O praise the Lord, Arensky  
 Mendelssohn, Consolation  
 Great Awakening, Kramer  
 Praise to the Lord, Christiansen  
 Mendelssohn, Son. Fm: Allegro



## Musicales

*ABBREVIATIONS are the same as used in the column of church-service selections and are virtually self-explanatory. This column includes all programs not properly classifiable as church services or organ recitals. With rare exceptions we give only choral and organ music, omitting secular vocal solos, etc.*

MISS ISA McILWRAITH  
PHILOMELIC SOCIETY, RIDGEWOOD,  
O singing land, Sibelius  
O no John, ar. Thiman  
m. Ward the Pirate, ar. Williams  
Big Brown Bear, ar. Riegger  
Swansea Town, ar. Holst  
Dream Song, Rathbone  
Heav'n Heav'n, ar. Burleigh  
Goin' Home, ar. Fisher  
Who did swallow Jonah, ar.  
Protheroe

Pilgrim's Song, Tchaikowsky  
Miss McIlwraith is the recently appointed organist of Plymouth Church, Brooklyn; the Philomelic Society is an organization of 37 mixed voices.

B. B. RIABKOFF  
STANFORD UNIVERSITY  
Oh King of heaven, Solomin  
Praise the Name, Vedel  
My soul doth magnify, Miasnikoff  
Prayer of St. Simeon, Davidovsky  
Cherubim Song, Turchaninoff  
Bless the Lord, Miasnikoff  
Thee we hymn, Arkhangelsky  
Lord's Prayer, Stepanoff  
Troparion on Christmas, Degtiareff  
Christmas Hymns, Allemanoff  
Glory be to God, Arkhangelsky  
Prayer for long life, Starorussky  
This was a concert by the choir of the Russian Orthodox Cathedral, San Francisco.

HERBERT S. SAMMOND  
MORNING CHORAL, BROOKLYN  
Ave Maria, Brahms  
All praise to God, Gaul  
On the Steppe, ar. Stebbins  
Why, Tchaikowsky  
Hear the Sledges, Robertson  
Ah love but a day, Beach  
How do I love thee, Goldsworthy  
Russian Carol, Korsakov  
Around the Manger, Beach  
Come sing and dance, Harris  
The Morning Choral is a club of about 75 women's voices.

MIDDLE COLLEGIATE, NEW YORK  
*Bach Musicales*  
o. Our Father who are in Heaven  
j. Come together let us sing  
Now let every (Sleepers Wake)  
a. Slumber Beloved (Christmas Or.)  
Planets stars and airs of space

q. Have I to tread (Mourning Ode)  
o. My heart is filled  
j. Come let us all this day  
I wrestle and pray  
j. My heart ever faithful  
Rest here in Peace (St. John)  
o. Christmas Pastorale  
s-b. My friend (Sleepers Wake)  
Praise Him (Cantata 207)  
o. In Dulci Jubilo

FREDERICK S. SMITH

SOUTHERN PINES, N. C.

A Mighty Fortress, Luther  
Now let every tongue, Bach  
In Dulci Jubilo, trad. German  
While shepherds watched, Praetorius  
Christmas Song, Holst  
God rest you, trad. English  
Good King Wenceslas, trad. English  
Bring a Torch, trad. French  
Silent Night, trad. German  
Jesu Joy of Man's Desiring, Bach

The program was given by the Choral Club of 53 members, with the Highschool Glee Club singing the Praetorius and Holst numbers; string quartet and organ completed the program. Jan. 26 the Club gave its third concert, including the following:

We Pray Thee, James  
Sing we all now, Praetorius  
From yon hills, Brahms  
Gondoliers Finale, Sullivan  
Hallelujah (Judas), Handel

The Club was organized in October 1932 and rehearses one evening each week.

C. GORDON WEDERTZ  
VAN RENSSLAER LODGE, CHICAGO  
Break forth O Beateous, Bach  
Gesu Bambino, Yon  
Carol of Russian Children, Gaul  
Seek Him that maketh, Rogers  
Lost Chord, Sullivan

Mr. Wedertz' program, given by the Lodge Choir of eight men, celebrated the Feast of St. John, in Scottish Rite Cathedral.



## Events Forecast

—MARCH—

Additional events will be found in the Advance-Program column; consult Index for the page.

Radio: 18, WHK, 6:50, talk by Arthur W. Quimby on a Century of Brahms.

Chicago: 5, hour not named, Rockefeller Chapel, Chicago University, program by C. Harold Einecke's Grand Rapids choir, with 18 numbers sung unaccompanied and from memory—another dem-

onstration of what an organist can do when he has acquired some of the technic and enthusiasm of Dr. Williamson's methods.

New York: 5, 19, 4:00, Alfred M. Greenfield recitals, N. Y. University, Gould Library; programs on page 745, December T.A.O.

Do.: 12, 4:30, Ernest Mitchell recital, Grace Church.

Do.: 20, hour not named, Guild meeting, Beethoven Association, 65 West 44th St.; Dr. John Erskine, speaker.

Pittsburgh: 9, 8:30, Wm. H. Oetting recital, Pittsburgh Musical Institute; program on page 683, November T.A.O.

White Plains, N. Y.: 12, 8:00, Henry F. Seibert recital, Presbyterian Church.

## —COLOR RECITAL—

March 8 at 8:15 in Carnegie Hall, New York City, Thomas Wilfred's clavilux will be used in conjunction with and as a light-accompaniment to a song recital by Julia Peters. The clavilux was pictured and described in T.A.O. some years ago when this remarkable machine of light and color was first introduced to the public. Mr. Stokowski presented the Philadelphia Orchestra nine years ago in a performance of Korsakov's Sheherezade accompanied by the clavilux.

## DR. CARL HONORED

MARCH 26 AT 8:00 P.M. OLD FIRST  
UNVEILS BRONZE PLAQUE

The First Presbyterian Church, New York, celebrated Dr. William C. Carl's forty years of distinguished service in appropriate festivities last year as already reported in these pages, and on March 26th at the evening service the Old First unveils a bronze plaque to stand for all time as a memorial to Dr. Carl's inestimable contribution both to the music of the Old First and to church music throughout America. Alexander Finta, Hungarian sculptor, executed the plaque, which bears a bas-relief of Dr. Carl in addition to the tribute to his services.

A special musicale will be given by full choir and soloists, featuring a major choral work, Dr. Carl directing.

## Advance Programs

H. FRANK BOZYAN

DWIGHT CHAPEL, YALE UNIVERSITY

*Bach Programs*

March 3, 4:30

Christ der du bist der helle Tag  
Jesu Christus unser Heiland  
Ditto, with pedal theme  
Liebster Jesu wir sind heir

Komm Gott Schopfer  
Herr Jesu Christ dich zu  
Wer nur den lieben Gott  
Ditto, second version  
Kommst du nun Jesu von Himmel  
Ach Gott und Herr  
Prelude and Fugue C

March 10, 4:30

Allein Gott in der Hoh'  
Prelude Am  
6 Orgelbuchlein choralpreludes  
Toccata and Fugue F

March 17, 4:30

Prelude Ef  
Sonata 2  
6 Orgelbuchlein, Easter  
Dies sind die heil'gen  
Fugue Ef

These are the last three in a series  
of ten Bach programs which began  
Jan. 13.

#### FREDERICK C. FERINGER

RADIO KTW, SEATTLE, WASH.

March 5, 2:00 p.m.

Rossini, William Tell Overture  
Beymer, Chassidic Song  
Sowerby, Carillon  
Vibbard, Scherzino  
Ponce, Estrelita  
Bach, Prelude and Fugue Bm

March 12, 2:00 p.m.

Andrews' Sonata Am  
Maleingreau, Suite Op. 14: Prelude  
Handel, Air a la Bouree  
Torres, Plegaria  
Muffat, Toccata F  
Voris, Caprice  
Beethoven, Coriolanus Overture

March 19, 2:00 p.m.

Yon's Sonata Prima  
C. P. Wood, Canzonetta  
Karg-Elert, Clair de Lune  
Tenaglia, Aria  
Clerambault, Prelude  
Mendelssohn, Fingals Cave Overture

March 26, 2:00 p.m.

Humperdink, Angel Scene  
Callaerts, Intermezzo  
Loret, Cantabile  
Brahms, Herzlich thut mich  
Ravel, Bolero  
Jepson, Papillions Noirs  
Franck, Finale

#### HUGH McAMIS

ST. JOHN'S, BUFFALO, N. Y.

March 19

Marcello, Psalm 19  
Bach, Adagio e Dolce (Trio)  
Franck, Piece Heroique  
Weitz, Mater Doloroso  
Clokey, Canyon Walls  
McAmis, Dreams  
C. P. E. Bach, Minuet  
Tournemire, Communion  
Satie, Messe des Pauvres

#### ARTHUR W. QUIMBY

CLEVELAND MUSEUM OF ART

March 5, 12, 19, 26, 5:15

Franck, Chorale E  
Brahms, My inmost heart

O World I E'en must leave  
Deck Thyself Out  
Franck, Finale Bf  
March 8, 8:15  
Program announced on page 108,  
February T.A.O. for Feb. 22.

March 22, 8:15

Franck, Chorale Bm  
Brahms, O Blessed Faithful  
O God Thou Holiest  
My inmost Heart  
Franck, Pastorale Op. 19  
Brahms, Fugue Afm  
Franck, Fantaisie  
Franck, Finale Bf

March 18, 6:50

WHK radio address on Brahms: A  
Century of His Music, by Mr.  
Quimby.

#### ALEXANDER SCHREINER

RADIO KMTR, LOS ANGELES UNIVER-  
SITY OF CALIFORNIA

Composers Before Bach

Buxtehude, Fugue C  
Pachelbel, Good news from Heaven  
Clerambault, Prelude Dm  
Palestrina, Ricercare  
Kuhnau, Biblical Programist  
O Sacred Head  
Sonata: David and Goliath  
Bach, Father of Modern Music  
Concerto 4  
Toccata F

Bach, Concert Organist

Prelude and Fugue G  
Passacaglia

Bach, Church Musician

O Praise the Lord  
My heart is filled with longing  
St. Anne's Fugue

Handel, the Pompous

Concerto 10  
Mendelssohn, Perfect Craftsman  
Sonata 1

March 7, 7:30 p.m.

Schumann, Poet of Music

Canon B  
Sketch Fm  
Canon Bm

March 14, 7:30 p.m.

Boellmann, Alsatian Organist  
Suite Gothique

March 21, 7:30 p.m.

Franck, Spiritual-Minded  
Chorale Fantasie E

March 28, 7:30 p.m.

Continued

Cantabile B  
Piece Heroique

April 4, 7:30 p.m.

Guilmant, Municipal Organist

Son. 1: Pastorale; Finale.  
Elevation Af

April 11, 7:30 p.m.

Hollins, England's Blind Organist  
Concert Overture Cm

Song of Sunshine

April 18, 7:30 p.m.

French Romanticists  
Batiste, Offertory in D

Dubois, Cantilene Nuptial  
Gigout, Toccata Bm

April 25, 7:30 p.m.

Widor, Symphonist of Organ  
No. 4: Andante Cantabile  
No. 5: Toccata

May 2, 7:30 p.m.

Contemporary French  
Maquaire, 1: Allegro  
Bonnet, Song without Words  
Mulet, Thou art the Rock

May 9, 7:30 p.m.

Vierne, Great Improviser  
No. 1: Finale  
Westminster Chimes

May 16, 7:30 p.m.

Modernists of the Organ  
Dupre, Prelude B  
Karg-Elert, Moonlight  
Karg-Elert, Adeste Fidelis

May 23, 7:30 p.m.

American Composers  
Rogers, Intermezzo  
Cole, Rhapsody D  
Kinder, Meditation  
Becker, Scherzo

May 30, 7:30 p.m.

California Composers  
Diggle, Scherzo Fantastique  
Clokey, Wind in Pine Trees  
Schreiner, Hunting-Horn Scherzo  
Colby, Toccata F

These comprise the complete 20-  
minute programs of the radio series  
which began Jan. 17. Readers may  
secure a copy of the Great Organ  
Composers booklet containing valu-  
able program-notes and biographical  
data by sending ten cents to the  
Radio Division, University of Cali-  
fornia, Los Angeles, Calif.

#### HENRY F. SEIBERT

TRINITY LUTHERAN, NEW YORK

March 5, 4:30

Wagner, Parsifal Prelude  
Dubois, Hosannah  
Brahms, O how shall I receive  
Tchaikowsky, Sym. 5: Andante  
Cantab.  
Yon, First Pedal Study



#### —COVER PLATE—

This month our Cover Plate shows  
three registers of the Great Organ  
built by the Hall Organ Co. of  
West Haven, Conn., for the First  
M. E., Hanover, Pa., and erected  
in Hanover last spring.

The three registers and their  
scales are, front to back: Diapason  
42-scale, Dulciana 54-scale, and  
Melodia 4½" x 3¾". Each register  
is planted in double row, making  
six rows of pipes.

Our thanks are due to the Hall  
Organ Co. for this interesting  
photograph and data, and to Mr.  
Albert B. Street, New Haven,  
Conn., for the artistic photography.





## Recital Programs

RECITALISTS marked \* have given the organ builder credit on the printed program. The same sign is used to mark the first numbers of programs given here-with in full, and when it occurs after a title it shows that an assisting artist sang or played after that number.

Since space is limited, programs from the same recitalist will not be used in consecutive issues.

Programs intended for immediate publication must reach the Editorial Office on or before the first day of the month preceding date of issue.

Programs too indefinite in the specification of the compositions presented will be excluded from these columns.

Why not cooperate with "the other fellow" by marking \*\* any number that was a special favorite with your audience?

The Editors assume no responsibility for the spelling of unusual names.

MISS EDITH B. ATHEY

ARMY MEDICAL CENTER, WASH.

Foote, Christmas\*

Maily, Christmas Musette

Debat-Ponsan, Andante Seraphique

Malling, Shepherds in Fields

Bach, In Dulci Jubilo

Dubois, March of Magi\*

Handel, Hallelujah Chorus

MARSHALL E. BRETZ

PHILIPS AUDITORIUM, WEST CHESTER

Widor, 5: Allegro Vivace

Karg-Elert, Wonderful King

Legend of Mountain

Fugue-Canzone-Epilogue

Handel's Concerto 5

Vierne, 5: Finale

Mr. Bretz' memorized program was played to an audience of 2000, for State Teachers College.

EDWARD EIGENSCHENK

UNIVERSITY OF CHICAGO

\*DeFalla, Recitative; Pantomime.

Vierne, Scherzetto

Hollins, Concert Overture Cm

Jarnefelt, Praeludium

Moline, Seraphic Chant

Bach, Fugue a la Gigue

PRESBYTERIAN, WABASH, IND.

Handel, Con. 4: Allegro

Widor, 5: Allegro Vivace

Widor, 4: Scherzo; Finale.

Bach, Prelude Bm

Jarnefelt, Praeludium

Dickinson, Reverie

Haydn, Sym. D: Andante

Ceiga, Clouds

Vierne, 2: Scherzo.

Westminster Carillon.

WHEATON COLLEGE

Hollins, Concert Overture

Widor's Fifth

Bach, Prelude Bm

deFalla, Prelude Bm; Fisherman's

Song.

Moline, Seraphic Chant

Vierne, Scherzetto

Ceiga, Clouds

Vierne, Westminster Carillon

HAROLD GLEASON

VASSAR COLLEGE

Purcell, Trumpet Tune and Air

Frescobaldi, Elevazione Toccata

Buxtehude, Fugue C

Grigny, Recit de Tierce en Taille

Clerambault, Prelude Dm

DuMège, Grand Jeu

Bach, Choralprelude

Passacaglia

Franck, Cantabile B

Vierne, Scherzetto, Fsm

Hanson, Vermeland

Mulet, Toccata

EDWIN ARTHUR KRAFT

TRINITY CATHEDRAL, CLEVELAND

Cole, Fantasie Symphonique

Foote, Pastorale

Bach, Jesu, joy of man's desiring

Bach, Fugue Gm

Ganne, Extase

Vierne, 6: Finale

\*Weitz, Regina Pacis

Bossi, Colloquy with Swallows

Bach, Our Father who art

Lemare, Solitude

Bonnet, Claire de Lune

Cole, Rhapsody

\*Bach, Air

Liadow, Kikimora

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MANAGEMENT:—BERNARD R. LABERGE - Suite 1211 - STEINWAY HALL - NEW YORK CITY

Torres, Communion  
Weitz, Stella Maris  
Schumann, Evening Song  
Vierne, Westminster Carillon

# ERNEST MITCHELL

GRACE CHURCH, NEW YORK

Tournemire, Mystic Organ 5:

Elevation; Communion;  
Fantasia and Chorale.

Howells, A Spotless Rose

Vierne's Second

\*Tournemire, Mystic Organ 1:

Offertory; Elevation;  
Communion.

Karg-Elert, Lift up your heads

Bach, Sleepers Wake

We believe in one God

Franck, Chorale Bm

Bonnet, Song without Words

arr. Poister, Christmas Cradlesong

Mulet, Carillon-Sortie

# HERMAN F. SIEWERT

ROLLINS COLLEGE

Bach, From heaven to earth

Dubois, March of Magi

Yon, Christmas in Sicily

Lemare, Antioch Fantasia

Humperdinck, Prayer

Guilmant, Two Noels

Handel, Halleluiah Chorus

\*Tchaikowsky: Nutcracker Suite:

Overture Miniature; March;

Dance of Candy Fairy;

Russian Dance; Arab Dance;

Chinese Dance;

Magic Reed Flutes;

Waltz of Flowers.

\*Diggle, Rhapsody Gothique

Wagner, Lohengrin Love Scene

Mendelssohn, Consolation

Grieg, Erotik

Schubert, Erlking

Kinder, Berceuse

Ivanov, Procession of Sardar

# Indian Program

Taylor, Hiawatha's Wedding Feast

Herbert, Dagger Dance

Friml, Indian Love Call

Vibbard, Indian Serenade

Cadman, Land of Skyblue Water

s. By Weeping Waters, Lieurance

s. Sunrise Call, Troyer

s. Waters of Minnetonka, Lieurance

# ADOLPH STEUTERMAN

CALVARY P. E., MEMPHIS

Guilmant's Sonata 3

Strauss, Traumerei

Bornschein, French Clock

Dupre, Ave Maris Stella Finale

Debussy, Premiere Arabesque

Bach, Nun komm' der Heiden

Nun breut euch lieben

# FIRMIN SWINNEN

UNIVERSITY OF DELAWARE

Handel, Halleluiah Chorus

(English, First Nowell)

(English, O Little Town)

Bohm, Still as the Night

(German, Silent Night)

(Russian, Kolyada)

Yon, Gesu Bambino

Trad., Noel sur des Flutes

Haydn, Clock Movement

(Trad. In Dulci Jubilo)

Bach, Ave Maria

(Flemish, Slaap myn Kindjelijf)

(Swedish, O Fir Tree Dark)

Handel, Largo

(Austrian, As Lately we watched)

(French, Bergers pour qui)

Dvorak, New World Finale

The interpolated Christmas carols from many lands were played with liberal use of Chimes, which not only increased the Christmas spirit of the music but at the same time tended to prevent confusion between the numbers on the recital and the interpolated Christmas carols.

\*Saint Saens, Marche Heroique

Dvorak, New World Largo

Dvorak, Humoresque

Schubert, Unfinished Symphony

Bizet, Carmen Minuet

Liszt, Liebestraum

Liadow, Music Box

Franck, Piece Heroique

\*Sibelius, Finlandia

Massenet, Meditation

Kreisler, Liebesfreud

Dvorak, Songs my Mother Taught me

Brahms, Cradle Song

Bach, Toccata and Fugue Dm

McAmis, Dreams

Widor, 4: Scherzo

Wagner, Evening Star Song

Cellier, Fantasia Cm (ms.)

Roaul Cellier is a young Belgian composer; this is "one of his very first works, written the past summer and not yet published."

# PARVIN TITUS

UNIVERSITY OF KANSAS

Handel, Con. 10: Adagio; Allegro.

Bach, Jesu my chief Treasure

My inmost heart doth yearn

Dethier, Andante Grazioso

Russell, Bells of St. Anne

Karg-Elert, Harmonies at Evening

Dupre, Prelude and Fugue Gm

Debussy, Damosel Prelude

Milford, Ben Johnson's Pleasure

Sowerby, Pageant

# PARVIN TITUS

WANAMAKER'S, NEW YORK

Bach, Prelude and Fugue Am

Bach, Son. 5: Allegro Vivace

Willan, Int.-Passacaglia-Fugue

Sulzer, Sarabande

Parker, Son. Ef: Allegretto

Simonds, I am Sol Recedit

Milford, Ben Johnson's Pleasure

Thiele, Theme and Finale

# PRINCETON UNIVERSITY

Handel, Con. 10: Adagio, Allegro.

Bach, O Gott du frommer Gott

Bach, Fantasia and Fugue Gm

Dethier, Andante Grazioso

Honegger, Fugue Csm

Dupre, Prelude and Fugue Gm

Karg-Elert, Harmonies du Soir  
Sowerby, Pageant

# CINCINNATI CONSERVATORY

Bach, Fantasia and Fugue Gm

Bach, O Lamm Gottes in F

Bach, O Lamm Gottes in A

Willan, Int.-Passacaglia-Fugue

Bonnet, Romance sans Paroles

Karg-Elert, Harmonies du Soir

Sowerby, Pageant

# CLEVELAND MUSEUM

Mr. Titus' Bach program for the Museum will be found on page 44 of January T.A.O.



# \*SCRANTON A.G.O.

Saint-Saens, Prelude

Ferrari, Watteau Picture

Verrees, Intermezzo

Karg-Elert, Legend of Mountain

Widor, 1: Intermezzo

Brahms, A Rose breaks into bloom

Nuit de Noel, Wambach

O'er Syrian Plains, Berger

Virgin's Lullaby, Nagler

Liszt, March of Magi

Miss Ellen M. Fulton was organist; vocal numbers were for soprano, organ, violin, cello, harp; Liszt was organ, violin, cello, harp. "The organ (Chamber of Commerce Building) was designed by Charles M. Courboin and built by the W. W. Kimball Co.," said the Chapter in its printed program.

# VAN DUSEN CLUB

MT. OLIVE LUTHERAN, CHICAGO

Franck, Chorale Am

Guilmant, Caprice

Parker, Concert Piece 2

Yon, Echo

Bach, Fugue Gm

Ferrata, Nocturne

Guilmant, Allegretto

March, Bow Moon

Lemmens, Fanfare D

Haydn, Sym. D: Andante

Widor, 5: Toccata

Organists: Kenneth Cutler, Mrs. Jessie Perkins, James Cunliff, Elsie Passott, Esther Timmerman, Esther Wunderlich.

# BETHEL LUTHERAN, CHICAGO

Bach, Fugue Gm

Rogers, Son. Em: Scherzo

Bach, St. Ann's Fugue

Widor, 4: Scherzo

Cherubim Song, Bortniansky

Bless the Lord, Ivanoff

Bossi, Scherzo Gm

Dupre, Cortege et Litanie

Franck, Pastorale

Widor, 4: Finale

Ralph Peterson's Bethel Church choir sang the two anthems; organ solos were played by Winston Johnson, Clara Gronau, Kenneth Rehage, and Mr. Peterson, two each in that order.

—COVINGTON, KY.—

St. Mary's Cathedral opened its Wicks organs Feb. 12 before a congregation of 2000 and at the close of the official ceremonies John F. Wick played three compositions to display the combined resources of the two instruments, chancel and gallery. The occasion was combined with the celebration of the anniversary

of the coronation of Pius XI, in the presence of Bishop Howard. Francis V. Schmidt directed his choir in admirable exemplification of the classic beauties of Catholic music.

—TOLEDO, OHIO—

Gunther Ramin packed St. Francis de Sales Cathedral to capacity Feb. 2 for the most remarkable recital of organ music heard in this city in many years. He clearly proved his right to be called one of the world's greatest masters of the organ. His program included the Dm Toccata and Fugue, which had just been played by the Philadelphia Symphony in dedicating Music Hall of the Toledo Museum, and by Ernest Hutcheson who gave the first recital

in the new Hall.

Using the new Casavant, Mr. Ramin revealed himself a veritable genius, displaying an original, forceful, and inspiring musical language that takes rank with the very greatest.

—ARTHUR R. CROLEY

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This unique description of a noted Stadium organ has various elements of truth in it. First, undoubtedly there is more wire in the thing than pipes, just as the book says. Second, its full power probably never has been tested, for its blowing apparatus is perhaps as deficient as its tone quality. Third, electric light

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bulbs probably are more sensitive than the ears of those who made the purchase and paid for the job after it was done. Also, in respect to size, it unquestionably is the largest organ in the Stadium.

We can find truth wherever we look nowadays; we merely need to understand. It was built for bird-notes and thunder-storms.

#### —BROOKLYN MUSEUM—

The Skinner in the Museum of Art, Brooklyn, N. Y., is being used on alternate Sunday's at 4:00 for recitals by Robert Leech Bedell, in a series extending from November to the end of April.

"Recently I began the request idea," writes Mr. Bedell, "which has worked out with greatest success. This idea has had an exceptional effect on the audience, which at present has an average of about 750. Many people send requests each week, and after the favorites have been sorted I put in a background of legitimate organ music which I think necessary to their interests."

Representative programs will be included in later columns when more space is available.

#### —MARCH 5, 8:00 P.M.—

Ernest Mitchell's musicale in Grace Church will include D. S. Smith's "Dwell Lord with us," Gounod's "Gallia," Willan's "Nunc dimittis Am," and Holst's "Turn back O man."

### Joseph W. Clokey

COMPOSER—ORGANIST



Pomona College

Claremont, California

#### —KILGEN NOTES—

New contracts include:

Green Bay, Wisc.: the new Catholic church now being completed is to have a 2-20 Kilgen, installed in the west gallery, behind a grille.

Santa Paula, Calif.: First Presbyterian has contracted for a 2-16 for June installation; Dr. Ray Hastings has already been selected to give the dedicatory recital.

Franklin, N. J.: Immaculate Conception has ordered a 2-9, to be given an unusual location between ceiling and roof, with two tone outlets delivering the music into the choir gallery.

Charles M. Courboin has been made a vicepresident of Geo. Kilgen & Son Inc. At the annual election Feb. 13 the stockholders elected Charles C. Kilgen, pres.; Alfred G., George J., and Eugene R. Kilgen, first, second, and third vicepresidents; Mr. Courboin, fourth; Charles C. and Eugene R. Kilgen become respectively treasurer and secretary.

#### —EDWARD R. TOURISON—

"Whereas the Pennsylvania Chapter of the American Guild of Organists has sustained a great loss in the death of Mr. Edward R. Tourison, Jr., the Executive Committee at a meeting held on February 6, 1933, adopted the following:

"Resolved, that the Pennsylvania Chapter of the American Guild of Organists herein records its sorrow

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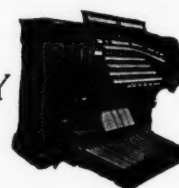
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at the death of Mr. Edward R. Tourison, Jr., whose life and work have contributed so largely to the welfare of this organization, he having maintained the highest standard both of music and of personal conduct. His loss is mourned as a musician, man, and friend.

"Resolved that this Resolution be spread on the Minutes and that a copy be sent to Mrs. Edward R. Tourison with the sincere sympathy of the entire membership of this Chapter."

These resolutions, a copy of which was sent to our confreres as to ourselves, record the sorrow experienced by everyone who knew Mr. Tourison, when news of his sudden death became known.

Mr. Tourison, a man of happy disposition, more than comfortably fixed both in business and in music, with everything to live for, was found dead, under his car in his garage, with the doors open. Mr. Tourison was evidently trying to make some minor adjustments on the undercarriage and needed the motor running; having taken the precaution of opening the doors he considered himself safe.

But carbon monoxide is as treacherous as it is deadly; its victim is

often taken as suddenly as by a lightning-stroke and with even less warning.

Mr. Tourison tried faithfully to serve T.A.O. in the capacity of its Philadelphia correspondent in the old days when we thought our readers might perhaps be interested in knowing who attended a meeting, but he found that task much too foolish to bother with in spite of his best efforts to the contrary, so that his name appeared but rarely in these pages, though he was always in the thick of it in all social gatherings of the profession in his city. The Philadelphia Guild records the feelings of all who knew him—he "maintained the highest standard both in music and in personal conduct."

He was a bachelor and resided with his mother who survives him.

—WASHINGTON, D. C.—

Visitors to the national Capitol for the inauguration (should there be any Democrats in the ranks of the organ profession) should take time to see the Shrine of the Immaculate Conception and visit the Crypt to inspect its art treasures. Millions of dollars have been spent on the Crypt alone, but its interest for the organ world is further increased by its having an organ, built by the Hall Organ Co. and installed fairly recently.

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## —FIFTEEN 4M ORGANS—

Fifteen four-manual organs to cost about \$42,000 each would provide work for many delightful weeks for many delighted families of organ-builders. According to the press the equivalent of that value was spent by Congress in Washington in January to provide publicity and amusement for one of its members who had decided that if America would not run his way it could not run any way. A small boy playing the game like Mr. Long in Congress would be promptly and perhaps painfully handled. Only in Congress do we find such imbecility, and pay for it. But of course all this doesn't concern musicians.



## —KAFFEE KANTATA—

For the Cleveland presentation of the Bach "Kaffee Kantata" as already noted in T.A.O. the Museum of Art staged an innovation which can be copied profitably elsewhere, for the Museum was packed and the entire audience remained for an immediate second performance.

Three blonde girls were German-costumed to preside over the "Licensed Coffee House" at the Museum and served coffee and doughnuts. The event, in spite of a heavy rain, and with very little advance publicity, was a tremendous success.

Why not have your choir do this to raise funds for that new organ you need?

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*Organist and Musical Director  
Carnegie Institute*

PITTSBURGH

PENNA.

## —WICKS CONTRACTS—

A 3m Wicks organ is now being installed in St. John's Methodist, Hazleton, Pa. New contracts reported are a 2-10 for St. Brigid's, Xenia, Ohio; 2-7 for the new Hullett Funeral Home, Hattiesburg, Miss.; and a third for St. John's Lutheran, Baroda, Mich.

## —CHOIRMASTER COURSE—

Enrolment for the second Hugh Ross course in choir work in the Guilman Organ School, New York, open to the profession at large, has gone far beyond expectations. Mr. Ross bases the present course on a representative list of 100 anthems comprising selections for all the various church festivals of the year, for junior choirs as well as adult choruses, and uses for actual demonstration purposes choirs of both kinds. Master-classes in organ playing are conducted weekly by Dr. Wm. C. Carl and Willard Irving Nevins, with theory classes by Frank Wright. Enrolment this season includes some who are known throughout the east. Mr. Ross' methods were briefly discussed in a recent issue.

## —ORGAN INSTRUCTION—

Prof. L. E. Yeamans of Oberlin Conservatory has been using with considerable success a set of representative pipes, somewhat after the manner of those now easily available for demonstration and teaching from the Frazee Organ Co., in his classes dealing especially with the history and development of the organ. Mr. Yeamans' set now includes about two dozen representative pipes; "I find this most helpful and interesting to my students," is his comment.

Oberlin's latest development in its organ department is the course in choir work under the direction of Olaf Christiansen, who in addition to his classes on conducting maintains the Oberlin A-Cappella Choir and several smaller groups, with instruction in hymns and liturgical music in Oberlin Theological Seminary—perhaps the most direct and beneficial attack upon the problem of better church music for the future, as it is only too well realized that for the most part good church music is retarded not by incompetent organists but by uninformed ministers. Oberlin's equipment of concert and practise organs is already famous, with 23 organs now available.

## —200% INCREASE—

"Notice of this Hour of Music was sent out, with the statement that it would be music everyone could enjoy. Our average attendance at the evening service is about 80; we had 250 to hear this simple program of music and many requests for more like it." Harrison E. Wood was the organist; the church gave him credit on the front page along with the minister, and he gave the builder credit on the printed program—"The organ is an M. P. Moller 3-38."

The program:

Handel, Largo

Handel, Air a la Bouree

Dickinson, Berceuse

a. Ave Maria, Schubert

a. My heart ever faithful, Bach

Franck, Chorale Am

"Two old melodies and a little humor," said the program of the next three numbers:

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Salome, Grand Choeur  
Borowski, Meditation-Elegie  
a. Agnes Dei, Bizet  
a. Going Home, arr. Fisher  
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**Horace M. Hollister**

M. S. M.  
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Director of Young People's Choirs  
Madison Avenue  
Presbyterian Church  
NEW YORK CITY

**ERNEST MITCHELL**

RECITALS GRACE CHURCH, NEW YORK LESSONS

—FROM 25% UP TO 56%—  
According to the New York Times the former edition of Who's Who in America showed 25% of the listings as having church connections while in the new edition 56% of the persons listed claim church affiliations. Did someone say the church was losing ground among people of importance?

## —180% INCREASE—

When C. Harold Einecke of Grand Rapids changed the hour of his regular weekly recitals from Wednesdays at 5:00 p.m. to Sundays at 4:30 the audience of 140 jumped 180% and became 392. A congregation of 2000 attended the Christmas Sunday evening candlelight service, with about 400 turned away.

## —LOS ANGELES, CALIF.—

Friends of the dean of the department of music of the University of Southern California, Walter F. Skeele, are rejoicing that the Feb. 5 kidnapping of Mrs. Skeele terminated its agony after but a period of 24 hours when Mrs. Skeele was released and returned home safe and sound, though with badly shattered nerves. Mrs. Skeele was induced to leave home and hasten to a hospital in the sedan of a stranger on the "news" that Mr. Skeele had been badly injured and she had been summoned by hospital authorities. At the present writing a young woman graduate of Dean Skeele's department is detained with accomplices, charged with the crime. We wonder if there is still room in America for two classes of humanity, or if it has not reached the age when the honest people should be privileged to exterminate the dishonest. But of course these are not matters for artists to discuss. Our business is merely to play and pay.

## —PORTLAND, ME.—

According to newspaper report the City Council through its Chairman, Arthur E. Crag, has said that it "would not appropriate one cent for the Portland Music Commission beyond the actual amount necessary to care for the Kotschmar Memorial Organ . . . The Commission has the Council's permission to undertake any plan to raise money it sees fit." The report continues that the present incumbent "said that he returned in good faith, believing that he was wanted here by the City Council and the public. He said that he had received no cooperation from the

Council, the public, or the newspapers."

The Portland City Council is to be congratulated on taking its stand in behalf of fair-play. Anyone able and willing to read Portland's splendidly conducted newspapers could have known the attitude of the public at large. These are days of progress, not retrogression; the music commission's attempt to turn the

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Portland clock back a dozen years could but arouse the ire of the taxpayers. This is no longer a question of artistic merit. There is no more warrant for going backward in its scheme of organists than there would be for going backward in the organ too, take out all the additions and improvements made some years ago, and return to the organ it originally had.

Artists have a right to demand

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consideration on their merits alone. If underhand dealings, personal favoritisms, and last-minute closed-door decisions are to prevail, a City Council is indeed the friend of all artists when it refuses to be a party to such dealings.

### RECIPROCITY IN ART

By HERBERT WESTERBY

In your January review of a Suite by Adolf Brune the view is expressed that, "Certainly England is so filled with contempt for us that no American publication will meet anything but scorn there."

Allow me to say that statement is misleading. The British and American schools of organ composition are one, and I am sure that a trial of American compositions is as welcome here as in the land of their birth. This does not apply of course to the rapidly weak and sentimental works—they are to be found on both sides of the Atlantic and not only in organ music. No, the difficulty is not only to make worthy American works known here but, speaking generally to procure them.

Perhaps I may say that I have been broadcasting the best Transatlantic compositions regularly for the last four years, but if an English organist enquired after one of these he would probably be told that it was not in stock, and it would have to be ordered from over the water; and nowadays our altered currency is much against such an order.

London agents of American firms ought to have American works on sale—and at reasonable prices. American agents would appear to be more enterprising as American programs are certainly more up-to-date. In my Complete Organ Recitalist and its extension the International Repertoire Guide (now about ready) I select the best American works and they are classified with the best British.

There is a similar difficulty on the Continent. Foreign organists know far less of our compositions than we know of theirs, and the remedy lies with better trade organization from our side. I might say that I have arranged for my Guide to be on sale with various foreign firms and this, I trust, will help to make both American and British works better known on the Continent.

### ADDENDA

That is splendid. Hastening to verify the joyful tidings we turned to Musical Opinion's January issue and

were delighted to find three American compositions on the programs of the 47 recitalists in that issue; in the past we have not been able to find more than one. In T.A.O. for January we find 24 British compositions on the programs of 33 American recitalists. Anyway it's a gain and we

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might as well enjoy life as we plod along. Incidentally any reader who does not have Mr. Westerby's book, *The Complete Organ Recitalist*, has missed something good.—THE EDITOR.

## Frederick M. Smith

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### —30% INCREASE—

The series of recitals during examination week played by Luther P. Spayde for Central College, Fayette, Mo., as told elsewhere in T.A.O., drew "by actual count" 30% greater attendance than last year's series.

### —NEW YORK—

The School of Sacred Music gave a performance of Mendelssohn's "Elijah" Feb. 15 under the baton of Dr. Clarence Dickinson. In preparation for his Master's Degree, Eugene Devereaux orchestrated a Suite by MacDowell with such success that it was performed in Carnegie Hall by the New York Philharmonic.

### —BOSTON NOTES—

Gunther Ramin gave recitals in Boston and Andover and won much approval. The two great works of Reger were played matchlessly well and surely must have created a wish to hear more of them. His registration at all times was unique. Very colorful. Quite different also from American registration. Generally successful. At all events, he easily excelled in his control of wholly strange instruments most of our local performers. It was all masterly.

William E. Zeuch has resumed his Hour of Music on Sunday afternoons. These programs are surely enticing! The first occasion attracted over 1000 to First Church; large audiences will continue so long as Mr. Zeuch cares to give programs. But at the same time we must not be unfair to the two or more other organists who also are playing recital programs on Sundays at about the same hour. Their recital-work goes on from October to June. In the one case, a full choral service is sung before the organ music is played. In a second case, there is an average attendance of two or three hundred throughout the season and without special advertising. Although honor is due these valiant organists for their laudable efforts musically—and they succeed!—still Mr. Zeuch is doing a great work in the organ field by popularizing—but not cheapening!—organ-playing.

In January Mr. Harold Schwab gave a program of piano music and organ works in Jordan Hall to a large audience of friends. It was a very pleasurable occasion. As always, Mr. Schwab is extremely good

at the organ. His selections are admirable and the performance is unquestionably correct and musical.

Harold T. Pearson, a Harvard graduate, became organist for Tremont Temple in February. He is highly regarded. The musical forces now consist of a soprano soloist, a men's quartet, director and organist. A concert of modern jazz was given on a week-day evening as the debut of these musicians.

—S. HARRISON LOVEWELL

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(\*See advertisement elsewhere in this issue.)

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Organist, St. Patrick's Church; Theory, Metropolitan Conservatory; Recitals, Instruction, Composition, 122 S. Desplains St., Chicago, Ill. (Monroe 5550).

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Theory Department, Baldwin-Wallace College, Berea, Ohio.

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**\*CHRISTIAN, Palmer**  
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**\*CLOKEY, Joseph W.**  
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**\*HAWKE, H. William, Mus. Bac.**  
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**\*REIMENCHNEIDER, Albert**  
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**\*RICHARDS, G. Darlington**  
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**\*STRONG, Theodore**  
**\*SWINNEN, Firmin**  
**\*SYKES, Harry A.**  
**THOMPSON, Van Denman, Mus. Bac.,**  
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Greencastle, Ind.

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Cincin. Conservatory; Christ Ch., Cincinnati, O.

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**\*TRUE, Latham, Mus. Doc.**  
**TRUETTE, Everett E., Mus. Bac., A.G.O.**  
Concert Organist and Instructor; Elliot Congregational Church, Newton (1897); 295 Huntington Ave., Boston, Mass. Kenmore 9669.

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